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ABSTRACT

Six Cotabato Manobo stories, transcribed from oral performances, are presented here. The stories selected are those frequently used to transmit highly-valued Manobo cultural goals and values, including those used as parable in establishing precedent in the formal setting of custom-law cases. An introductory chapter provides background information on the native storyteller and some characteristics of her performances, and analyzes the social role of storytelling within this culture. Some analysis of stories is also offered here. The stories follow; each includes texts in both Manobo and English, with footnotes containing cultural, historical, and linguistic information. Notes at the beginning of each story provide traditional and international context. The six story titles are: "Bad Character (Girl) and Good Character (Girl)"; "Wide-Back"; "Child of a Hermit"; "The Monkey and Terigtig-Bird"; "Tulalang"; and "The Hermit." Contains 57 references. (MSE)

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In this study, Dr. Wrigglesworth presents a selection of narratives connected with the settling of Ilianen Manobo custom-law cases. The narratives are presented in diglot form with English translations done directly from performances by the Manobo traditional storyteller in her own language. Comparative notes are provided, illuminating the tale-types (according to Aarne & Thompson classification of world oral literature), and the diaspora of the narratives.

An Introduction deals with Mrs. Mengsenggilid's acquisition of her extensive narrative repertoire, the shaping of her narratives as a result of her involvement with the custom-law case process, and her style which reveals a control of rhetorical devices that prove her to be a master in the art of maintaining the emotional involvement of her audience throughout an entire nighttime.

Audience-interaction is documented for one complete narrative performance, revealing the narrator's involvement of her audience as Manobo society's folk jurors as they respond with moral assessments of the story-participants' characters.

As a narrator of Manobo traditional literature, Mrs. Mengsenggilid fills a unique role in her society, for her repertoire embodies the very Manobo cultural

(Continued on back flap)

GOOD CHARACTER AND BAD CHARACTER

The Manobo Storytelling Audience as Society's Jurors

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The Manobo Storytelling Audience As Society's Jurors

Hazel J. Wrigglesworth
(Summer Institute of Linguistics)
Pengendà Mengsenggilid

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It is my desire that this book
of my Manobo narratives
will serve as a memento
to my children,
to my grandchildren,
and to my descendents
when I die.

(Iyan ku kiyug ne kayi te ini se riberù
te teteremen ku ne ruen tedeman
dut te menge anak ku, menge apù ku,
taman te keep-epuan ku ke obpatey a.)

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by Miguel A. Bernad, S.J., Xavier University, Cagayan de Oro City

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Foreword

Dr. Hazel Wrigglesworth is a Canadian scholar, member of the Summer Institute of Linguistics, who has spent some twenty-five years in linguistic research among the Ilianen Manobo of Cotabato province in Mindanao. During that time she has recorded several Manobo storytellers with varying degrees of skill in the narrative art. One of the best known Manobo narrators is Mrs. Pengendà Mengsenggilid, daughter of a datù-chief and married to a datù-chieftain. By modern-day standards Mrs. Mengsenggilid might be considered uneducated since she lived in an area where she had little opportunity to attend school. By other standards she would be considered a highly-educated person—steeped in the complexity of her own Manobo culture and skilled in the Manobo art of formal storytelling. Dr. Wrigglesworth presents here Volume I of Mrs. Mengsenggilid's extensive repertoire of narratives.

This volume is more than a compilation, for it not only presents the narratives within the cultural and personal context of the Manobo narrator and audience, but also presents the narratives within the context of world oral literature.

Dr. Wrigglesworth deals with one Manobo narrative (the lead narrative in the volume) on several levels. On one level she compares the details of this story with variants of it as it is told in both Western and Oriental folklore. On another level she has recorded (and videotaped) the actual narration of the story along with the valuable responses of the Manobo audience. To those of us who are not professional folklorists, this interaction between narrator and audience provides one of the more interesting details in this volume, for it affords insight into the Manobo people's values: what they consider acceptable and unacceptable practise in Manobo culture. And to students of drama, the narrative provides an interesting example of how a narrator (like an actor on stage) draws inspiration from his/her audience.

While an ordinary fieldworker can compile narratives, it takes a scholar of the background of Dr. Wrigglesworth to produce a volume such as this one. It is a service not only to the scholarly world, but also to Manobo culture itself, for storytellers of the caliber of Mrs. Mengsenggilid are disappearing—with none to take their place.

Miguel A. Bernad, S.J.
Xavier University
Cagayan de Oro City

ACKNOWLEDGMENTS

For the initial impetus to study Manobo Oral Literature I am grateful to the Ilianen Manobos who welcomed me into their homes and introduced me to their professional storytellers who have shared generously with me from their extensive repertoires. I am particularly grateful to Mrs. Mengsenggilid for encouraging me to record and publish her storytelling performances as a memento [*tedeman*] to her and a lifetime spent in developing expertise in their complex Manobo narrative art.

I also wish to express my gratitude to the following persons for a variety of help and encouragement: Scott MacGregor, Audrey Mayer, Howard McKaughan, Kathy Johnson, Ann West, Joanne Krueger, Wade Paquette, Rosella Johnson and Elmer Wolfenden. My gratitude extends to Shirley Funnell and the Summer Institute of Linguistics for typesetting the manuscript.

INTRODUCTION

Until the past two decades the Ilianen Manobo[1], one of the ethnic language societies of the Philippines, lived in relative isolation, maintaining their Manobo traditions handed down to them by their ancestors over the centuries. Their relative isolation and the high respect they held for their language has enabled them to maintain a very rich oral literature.

As a linguistic researcher studying their language, I often heard the abilities of their storytellers being extolled. The ones whom Manobos travelled farthest to hear were those who produced such moving performances that *misan engkey se egkeghehiyen dan ini ne egkekita rey* "whatever (story) they are telling, we can really see it taking place!" they assured me. And since Manobos viewed these stories as part of their cultural heritage which had been carefully preserved *rut te kelukesan te enenayan ne melimbag rut te sikami ne Menuvù* "from our very first ancestors created, down to all of us Manobos today," I was stimulated to record as many of these performances as possible for my own study, as well as preserving them for Manobo posterity.

My tape-recording sessions of Mrs. Pengendà Mengsenggilid's narrative repertoire extended over a period of more than five-years. The myriad tapes had then to be transcribed, typed and paragraphed, and eventually keyboarded on computer. More recently, two of Mrs. Mengsenggilid's storytelling performances have been video-taped and are presently being readied as a contribution in visual anthropology. Several of Mrs. Mengsenggilid's narratives consist of well over a hundred pages after being transcribed, since their telling was aimed to last an entire nighttime—their conclusion appropriately coinciding with the first streaks of dawn. In my attempt to include a variety of Mrs. Mengsenggilid's narratives in this volume, her lengthiest narratives necessarily could not be included.

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1. The Ilianen Manobo are an ethnic minority group in North Cotabato on the island of Mindanao. They refer to themselves as Ilianen or Menuvù. Their language is Austronesian and belongs to the Manobo subfamily of Philippine languages (see Richard Elkins 1974). The data presented here were collected on field trips from 1962 to 1992; the writer has intermittently been a resident in the area since 1962.

With the narratives finally transcribed on paper, the discourse analysis began.[2] In this regard, I have treated each narrative individually, noting the variety of Manobo rhetorical devices for the reader at its first occurrence in each of the stories. Surface structure peaks within the plot-development of the narratives are frequently rhetorically underlined by the Manobo narrator with parallelism and paraphrase, employing language akin to poetry which in some narratives is sung by the narrator. I have therefore attempted to preserve some of the Manobo narrator's creativity and design for the reader's enjoyment by laying out this parallelism in the English translation as well as in the indigenous Manobo text.[3]

In the translation process, I have chosen to retain the Manobo linguistic form of their cultural interjections since they very capably convey the emotion intended for that particular context.[4] English interjections

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2. A series of linguistic workshops conducted by the Summer Institute of Linguistics at Nasuli, Malaybalay, Bukidnon, Philippines, made a significant contribution to this task. I refer to a linguistic workshop held in 1972 under the direction of Dr. Joseph Grimes of the Summer Institute of Linguistics and Cornell University at Ithaca, New York; and three lengthy discourse workshops held at Nasuli (two from September of 1967 to May of 1968, and a third held in 1982) under the direction of Dr. Robert E. Longacre of the Summer Institute of Linguistics and the University of Texas at Arlington, Texas. (For further information regarding my papers published as a result of these workshops, see the bibliography section of this volume.)

3. In describing Native American Literature Dell Hymes writes: "The joy, the understanding, the language are all of a piece. They come together, because they were put together by the people who made the texts...Linguistics and linguistic-like analyses are necessary means to the joy and understanding, because words were the means used by the authors of the texts. If we do not deal with the means, we cannot possess the meanings...If we refuse to consider and interpret the surprising facts of device, design, and performance inherent in the words of the texts [those] who made the texts, and those who preserved what they made, will have worked in vain...As with the grammar of these languages, so with the verbal art underlying relationships, taken for granted by their users, must be brought to light by conscious effort. Once brought to light, they can enable us to understand the creativity and cogency of the discourse in which they occur." (See Dell Hymes, *In Vain I Tried to Tell You*, Univ. of Pennsylvania Press, 1981, pp. 5-6.)

4. Concerning the translation of exclamations and expletives as "Oh ye gods!" Dennis Tedlock states that "...the Zunis have no such oaths...They do use a goodly number of interjections such as [those expressing] dread, fright, and disgust, but there is not a single one of these interjections which has any denotation other than the emotion it is supposed to express." (See Dennis Tedlock,

such as "My goodness!" "Yikes!" and "Heavens! sound incongruous coming from the mouths of Manobo semi-deities and folk heroes. A further complication is posed when an interjection such as "*Ti*!" in Manobo may range in meaning from "Of course not! (I wouldn't do a thing like that!)" to a meaning of "Certainly I'll do it! (Whatever made you think I wouldn't?)" depending upon its intonation and context within the discourse.

In the following pages I present Volume I of the repertoire of Mrs. Mengsenggilid, one of their best-known Manobo narrators. In selecting narratives from her repertoire for this volume, I have begun with those stories which frequently functioned in the important role of transmitting highly-valued Manobo cultural goals and values, including those narratives which have also frequently been employed as parable [*sempità*] in establishing precedent in the formal settling [*kukuman*] of Manobo custom-law cases [*betasan*].[5] The narratives are laid out in diglot form with the English translation on the right hand page, and the matching Manobo text on the left. Numerous glosses footnoted throughout the English translation of the narratives seek to present pertinent cultural, historical, and linguistic information which could not be made explicit in the translation. Notes presented at the beginning of each English translation, though not intended to provide a complete background of all other known versions and parallels, are meant to place the narratives in their traditional and international context. Oral literature classifications are based on the Aarne-Thompson Type-Index and the Thompson Motif-Index. Information concerning the diaspora of narrative-variants is also included.

As an introduction to Mrs. Mengsenggilid's repertoire, I begin with a description of her initial involvement in Manobo formal storytelling, and

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"On the Translation of Style in Oral Narratives," *Journal of American Folk-Lore*, Vol. 84, Univ. of Texas Press, 1971, pp. 116-117.)

5. In speaking of the Manobo rationale for social control and traditionalism, E. Arsenio Manuel in *Manuvù Social Organization* states: "Sometimes the mere suggestion of a character in a tale is enough to show what is right and what is wrong...Perhaps it is somewhat exaggerated to say so, for the law is broken off and on, but it is certain that the proverblore does tricks which no amount of police presence in a modern society can do. Then reinforcement comes from another direction. The precedents are recalled, and these are applied to giving direction to actual problems. Precedents are always cited by melaws and datus in the settlement of cases, and these have reiterative force for the continuance of their traditions, mores, and lifeways." (See E. Arsenio Manuel, *Manuvù Social Organization*, Univ. of the Philippines, Quezon City, 1973, p. 297.)

some of the pertinent details involved in the acquisition of her extensive repertoire. Since a vital function of storytelling for every Manobo narrator concerns the constant reinforcement of Manobo cultural values, involving important [*undug te etew*] "audience responses," I discuss the audience participation as it occurred during one complete storytelling performance. These audience responses are marked by an asterisk (*) where they occurred in that narrative, which is text number 1. Manobo formal storytelling frequently fills a further essential role in their society when it is employed as [*sempità*] "parable" in establishing precedent in the settling of Manobo custom-law cases. Of particular interest is the manner in which the narrative is adapted to Manobo culture, skillfully shaped by the hands of a master of narrative art. To illustrate this, I compare this same Manobo narrative as it occurs elsewhere in the world, including another country in Asia, as well as other Philippine ethnic societies. Finally, I discuss the distinctives of the Manobo narrative's form as a result of its having functioned in the argumentation process of settling disputes in Manobo society.

The Raconteuse

Looking beyond the immense repertoire of narratives told by Mrs. Mengsenggilid to the role she filled in Manobo society, the particular storytelling occasions at which she functioned, and the interaction between her and the Ilianen Manobo society on such occasions,[6] it becomes increasingly evident that many in the Manobo community are "passive bearers" of oral-tradition narratives.[7] They possess a repertoire of a half-dozen short animal stories with morals appropriate for their children's daily instruction and a similar number of the *Welu* cycle of humorous narratives. However, it is the "active bearers" of Manobo tradition who are widely sought out for formal storytelling performances. For they are the ones who have a mastery and control of the rhetorical devices which

6. Pentikainen points out that the emphasis must not focus on the text alone but on the cluster consisting of the individual narrator, the society, and their interaction. (See Juha Pentikainen, "Quellenanalytische Probleme der religiösen Uberlieferung," *Temenos*, Volume 6, Helsinki: 1970, p. 97.)

7. For a discussion of active versus passive bearers see Carl Wilhelm von Sydow, *Selected Papers on Folklore*, Copenhagen, Rosenkilde and Bagger, 1948, pp. 11-18.

heighten the vividness of their lengthy narratives that last an entire nighttime;[8] and they are the ones whose repertoires of Manobo oral-tradition literature are not soon exhausted. These share one background factor in common: each is the product of a chieftain's home.

Mrs. Mengsenggilid was the daughter of an influential [*datù*] "chief" whose father and grandfather were also influential chieftains in a long line of chieftain ancestors.[9] But even though the daughter of a chieftain, Mrs. Mengsenggilid had little opportunity to learn to read and write because of the remote location of her home, and because at that time little emphasis was placed upon the need for a daughter to become literate.

Her desire for knowledge eventually led her to begin school at a later age when a school was constructed in a nearby area, but she did not remain to complete the first grade. Had she remained in school, it is possible that the rigors of study could have detracted from her availability to discover and further develop the highly-complex rhetorical skills found in the narration of Manobo oral-tradition literature.

Within Manobo society, Mrs. Mengsenggilid's family filled prominent social roles. One full brother, three half-brothers, and one half-sister later became well-established [*datù*] "chiefs" of surrounding areas, and she was later to marry a [*datu*] "chief" herself. Therefore her entire lifetime was steeped in Manobo rituals and ceremonies in which her grandparents, father, brothers, sister, and husband as chieftains were continually and intimately involved. Accompanying her chieftain-husband on his travels to participate in the settlement [*egkukum*] of custom-law [betasan] cases and disputes provided her with far-reaching opportunities to reinforce, by means of her presentation of a Manobo narrative at night, the cultural issues involved in the dispute which had been settled earlier in the day.

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8. When one considers the irregularity of meals and the limited nutritional value of their food, coupled with normal daily fatigue, added to the rigors of planting and harvesting seasons, maintaining one's alertness throughout an entire night of storytelling is a real feat both for the narrator and the listeners. But for the narrator, whose voice may be reduced to a whisper for days to come, it constitutes a challenge for the very fittest!

9. In Linda Dégh's study of a Hungarian narrative community, she also points out that "Excellent storytellers such as Peter Pandur come from a long line of storytellers, a veritable dynasty." (See Linda Dégh, *Pandur Péter meséi [Peter Pandur's Tales]*, UNMGY III-IV, Budapest Budapesti Egyetem Magyarsaq-tudomanyi Intézete és a Franklin Tarsulat Magyar Irodalmi és Konyvnyomda, 1942, p. 32.)

The Raconteuse's Aquisition of her Repertoire.

Looking back over the years of varied influences upon her storytelling expertise, Mrs. Mengsenggilid readily expressed the fact that there had been no earlier occasion which had caused her to try to objectively sum up what might have been influences upon her storytelling abilities.[10] Now as she began recalling various situations that had undoubtedly been of help, it soon became apparent that there were at least four major factors that had contributed to her mastery of such a large repertoire[11] of Manobo narratives. These were: (i) her chieftain father's household where Manobo master storytellers were frequent visitors or were readily sent for when needed for a social gathering; (ii) her later marriage to a Manobo chief and shaman whose travels provided opportunities for her to continue broadening and polishing her storytelling techniques; (iii) her Manobo audience, which often required narratives shaped to illustrate the particular issues involved in the settling of legal cases and disputes; and (iv) her capable young widowed paternal aunt si Erik-ik (also the daughter of a chieftain) who was possibly the most important influence, because she lived nearby during Mrs. Mengsenggilid's childhood and provided her with a personal tutor. Mrs. Mengsenggilid recalled with nostalgia the particular narratives she learned from this aunt, but she did not remember the sources or the narrators involved in the other stories in her repertoire.

It was especially rewarding to me to have finally encountered a storyteller who had had intimate contact with the renowned raconteuse si Erik-ik. An earlier Manobo female acquaintance had heard her on several occasions, two male narrators had encountered her as small children, but here was a narrator who had maintained a long-established tutorship under the famous widow.

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10. Walter Ong in Orality and Literacy points out that "Persons whose world view has been formed by high literacy need to remind themselves that in functionally oral cultures the past is not felt as an itemized terrain, peppered with verifiable and disputed 'facts' or bits of information. It is the domain of the ancestors, a resonant source for renewing awareness of present existence, which itself is not an itemized terrain either. Orality knows no lists or charts or figures." (See Walter J. Ong, *Orality and Literacy*, Methuen & Co., New York, 1983, p. 98.)

11. Her present recorded repertoire includes several hundred pages of text, some of which appeared in an earlier anthology of Manobo narratives. (See *An Anthology of Ilianen Manobo Folktales* by H. Wrigglesworth, San Carlos Publications, University of San Carlos, Cebu City 1981, pp. 36-42; 180-194; 203-213; 234-241; and 249-286.)

Mrs. Mengsenggilid's raconteuse aunt had been widowed very early in life, before she had borne any children. Although it was highly unusual in Manobo society at that time for a young widow to be permitted to remain a widow, at the funeral feast she chose the only option she had which might possibly achieve such results, and that was "to plead to be allowed to continue preserving the memory of her dead husband." Because her father was the influential [*datù*] "chief" of the area, her wishes were granted. And so she remained in her house next to her parents' home, constantly visited by nieces, nephews and their playmates who often stayed for days at a time in order to listen to her stories.

Living but a short distance from her aunt's house, Mrs. Mengsenggilid as a child of six or seven began frequenting her aunt's home to persuade her to tell her some stories. Two of her early favorites were *Meraat Bawa wey Mepiya Bawa* "Bad Character (Girl) and Good Character (Girl)"[12] and *Meluag Peka* "Wide Back"[13] which remain her favorites to this day, and were her first two proud contributions to my taping sessions with her. She laughingly recalled the occasion when she heard these two narratives for the first time and knew then that she wanted to learn to tell them for herself just as Auntie[14] did it.

Arriving at her auntie's one afternoon with one of her half-sisters, she went on to tell me, she found her aunt still engrossed in harvesting [*belatung*] "mungo beans" out in the field. It didn't take too much coaxing before the aunt succumbed to the children's urgent pleas for another story; she put the last few mungo beans in the [*revan*] "small round basket" tied around her waist, and returned to the house where she had two willing volunteers ready to help her pound the rice for their evening meal.

As soon as they had cooked and eaten their supper, the three of them rolled out their [*baruy*] "woven mats"[15] on the split-bamboo floor and stretched out. As darkness fell and the fireflies hung in clusters like jackfruit glistening on the [*barak*] trees[16] at the door of their aunt's house,

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12. A Manobo explanation of the title is discussed in footnote number 1 of text number 1..

13. See footnote number one of story number two for a Manobo explanation of the title.

14. *Ayengi:* "Auntie" is often used as a term of endearment in contrast to the regular form of *Ayà* "Aunt."

15. *baruy*: generic for the various species of the genus pandanus which are found locally: *ulangu, reguruy,* and *tebuan;* specific for *Pandanus copelandii.*

16. *barak*: the jackfruit tree and its fruit, *Artocarpus heterophyllus.*

two children were transported to the very stage of storyland by their auntie's soft voice. She confidently began her "Wide Back" story's setting with the rhythmical rhyming and tongue-twisting names: "Take note, there [far away, out of sight] we [inclusive] are with Berentenigewtigew and Berengkenitutkitut."

Mrs. Mengsenggilid recalls that as she heard this story for the first time and the villain, Wide Back, appeared on the scene, she excitedly interrupted her aunt to ask, *Pira ne repa, Ayá, se keluag te peka rin?* "How many fathoms wide, Aunt, was his back?" "It wasn't as wide," her aunt explained, "as it was deep, for that was where he put all the things that he stole from others."

As Mrs. Mengsenggilid continued relating her "Wide Back" story for me, her eyes searched the rafters of the room in which we sat, portraying her story-villain's attempts to search Berengkenitutkitut's house in his absence, until he succeeded in spotting the fateful fishing-hook-and-line which he then used to flush out Berengkenitutkitut from his hiding place. Her eyes sparkled as she reached for the fire-making equipment[17] in relating how Wide Back had later enthusiastically and naively cooperated in building the fire which was to heat the axe to shave his head, but which instead became the instrument causing his death.

Finally, her hands were extended before her as she followed Wide Back down the path to the river where he fled seeking relief from the red-hot axe which had been slyly inserted into the pouch in his back. Mrs. Mengsenggilid's voice wavered in brief sympathy, as did her audience's trembling-voiced ah's, as they empathized with her story's villain wallowing in the water at the river's edge. But all in vain, for he was quite unable to extinguish the flames pouring from the pouch in his back, where the sizzling axe had been inserted by his intended barber. "And that's the end of my story," she concluded, and paused, her hands momentarily stilled.

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17. Manobo fire-making equipment consists of *benut*, the black hair-like substance found on the trunk of a leafy palm of the *Genus Caryota*. This substance is held together with the sap provided by the *bulig* "wild banana" when it is heated over the fire. The substance is then dried and mixed with live coals. As it burns, the flames are put out. What remains is called the *minatey en ne bawuk* "dead fire-making materials" which are then used to catch the sparks from the flint and steel fire-making equipment, *titiken*. Although Manobo homes today make use of *kuhitan* "matches," older Manobos are still familiar with the fire-making process used by their parents.

Even at a young age, Mrs. Mengsenggilid had begun finding it exciting to discover some of the deeper cultural meaning behind the oft-repeated adages used with Manobo children, and to begin adding to her own repertoire those narratives she found culturally meaningful. "Although my brothers and sisters really liked these stories too," she concluded, "none of them was as interested as I was in learning the stories in order to perform them for an audience."[18]

Mrs. Mengsenggilid admitted that because of her intense interest in perfecting her art of storytelling, she would invariably burst into tears when her father refused her permission to visit her aunt's house, feeling that she was spending too much time away from her own home. The ordinary household chores often reserved for children were not reasons for the chieftain keeping his child at home since there were several wives to share in the household planning of food, and several [*nevatun*] "indentured-servants" to help with these tasks. It was then that the chieftain father would give in to this favorite child of his and send a brother or sister to have the aunt come to their house where everyone could enjoy the entertainment.

When Mrs. Mengsenggilid heard a story told by another renowned storyteller in her father's home, and she found it particularly meaningful, she would beg permission the following day to run to Aunt's house to have her help straighten out the lengthy episodes and details. Sometimes she only needed to ask her aunt a few questions as "What happened next to...?" Then she would try her fledgling wings at retelling the entire story that she had heard the night before, and when she faltered her aunt would prompt her or simply take over until the uncertain details had been smoothed out.

Having her aunt as a patient resource person nearby assisted her in quickly assimilating the contents of those stories which she only had opportunity to hear once. It also greatly aided her in polishing her "narrative art" from the beginning, since she seldom had to tell a story in public until it was somewhat perfected. (Young people still learning the art are expected to practise on their peers, not in an adult group. They seek

18. Five half-brothers and sisters became moderately successful as storytellers but did not achieve her wide success and reputation. Over the past ten years and before meeting her, I had tape-recorded narratives told by three of these, but none demonstrated the consistent display of rhetorical devices employed by Mrs. Mengsenggilid.

opportunities to do this by grouping themselves separately on days when several families are husking corn together. Also, a group of young men may be requested to stay overnight with a family's small children while their parents attend a wake. This is an opportunity young men seize to stay awake late, voluntarily entertaining one another with storytelling.) Mrs. Mengsenggilid's access to her aunt as a private tutor, coupled with her chieftain father's visiting performers, contributed to the more rapid development of her expertise and the broadening of her repertoire.

When I was searching for someone to complete an important lengthy narrative which had been begun by another accomplished Manobo narrator who had died very suddenly from an advanced case of tuberculosis, it was Mrs. Mengsenggilid alone in the entire valley who was familiar with the story. The narrative concerned the early relationship between their Manobo epic hero, Tulalang, and celestial bodies as the sun and moon.[19] Even though those I had enquired of did not know the story themselves, they all agreed that Mrs. Mengsenggilid was the one to consult, since such narratives, they said, were also within her area of specialty. It was this occasion that first gave me the opportunity of meeting her personally and listening to her performance, and she easily measured up to all that I had heard about her. I was quickly convinced that the balance of her repertoire should be preserved as well, even though at that time I had not yet discovered her connection with the famous storyteller, si Erik-ik.

Mrs. Mengsenggilid's childhood and early married life were spent in the area where her father was chief. From then until I located her living where her husband had served as chief, she had moved several times. And during the last decade of unrest in the area, the large evening gatherings of Manobos for the purpose of storytelling, as those which typically followed the settling of Manobo custom-law disputes, were changed to daytime observances.

"In addition to the decreased opportunity today for large social gatherings in which to perform stories," Mrs. Mengsenggilid told me, "only one of my children—a son—has shown any interest in learning the traditional Manobo narratives that have taken me a lifetime to acquire." Somehow she had communicated the same enthusiasm to him that was evident to me in the performance of her favorite "Bad Character (Girl) and Good Character (Girl)" and "Wide Back" stories, for she was quick to

19. An example of this type of narrative, but one narrated entirely by Mrs. Mengsenggilid, is included in this volume under the title of "Tulalang."

add that these had become his favorites also. However, neither of them could estimate a numerical accounting of his stock of narratives.[20] This was true also for Mrs. Mengsenggilid when she first began recording; some tabulation of the size of her repertoire was possible only after she had finally finished recording for me all that she could remember. Each day she would exhaust her memory, but would return again the following day with another lengthy story or two ready to tell.

Although now removed from the environment of an active chieftain's home, because of the death of her husband, Mrs. Mengsenggilid carries herself with the modest but completely graceful deportment of one who is an excellent example of the cultural values of Manobo society. "I did not study long in school," she concluded, "but I have spent a lifetime learning how to relate stories. I may not know how to tell another person how to do it, but I know myself when a story is *kenà meited* 'not well connected.'" And then in her final comment Mrs. Mengsenggilid touched the very foundation and core of what a Manobo audience applauds most in their raconteuse: "My particular aim," she said, "has always been as we say in Manobo: *egkepeneheewit*[21] *ke menge etew ne ebpemineg riyà te edteteremen* "to cause those who are listening to be brought along (with the narrator) to the place where the story is taking place."

That she had not missed her mark was evident as she reached the final tension-laden scene in her *Meluag Peka* "Wide Back" story where her villain seems suddenly and naively compelled to cooperate with his former docile victim now turned assassin. As the duped villain sits patiently waiting for a coveted haircut, only to receive a red-hot sizzling axe inserted into the pouch in his back instead, he jumps up screaming and heads for the river with flames completely enveloping his body. "Now that's real!" one lady nearby me readily assured the raconteuse. While another listener's exclamation proved even more weighty in her total involvement with the story coming alive before her very eyes. *Iring en iya te egkekitakita ku en!* she asserted, grasping her neighbor by the shoulder, "It's just as if I am truly seeing it happen right now!"

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20. Since the time of the recording of the data presented here, Mrs. Mengsenggilid's son has passed away, and more recently her husband also.

21. egkepeneheewit: from ewit "to take, bring, deliver" an object or person to another place.

Audience Interaction

While the narrator's constant aim is to keep her audience's attention focussed on the story's development as it unfolds, one of the functions of her story is to reinforce acceptable Manobo cultural values for each succeeding generation. Her audience lauds acceptable Manobo conduct demonstrated by a story-participant, while showing disapproval for an action which is in violation of a socially-approved norm. And the Manobo raconteuse is motivated from the very outset of her story by the [*undug te etew*] "audience responses" to her story. Of prime importance to the narrator are those comments of her audience which assure her that her performance is "telling it just as it is (i.e. just as it originally happened)."[22]

Interdictions are commented on with a further warning from the audience that perhaps the villain will be really cruel if the interdiction is violated. The story's hero(ine) is backed by the audience much as a quarterback at a football game is cheered on by his fans in the bleachers: "You just missed; too bad, get going now and prove you can do it!" When the audience zeroes in on a key character by the use of a second person pronoun, they raise the status of that character to the land of the living, and create an on-the-spot effect as if they were viewing the character for themselves.

I describe here the audience responses during the narration of Mrs. Mengsenggilid's *si Meraat Bawa wey si Mepiya Bawa* "Good Character (Girl) and Bad Character (Girl)," a narrative widely diffused throughout the world.[23] Since these responses consist largely of terse, idiomatic expressions comprised of particles, I have supplied additional implied information within parenthesis wherever it is relevant. The storyteller is now ready to begin and, whatever her story, she begins with the narrative

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22. As pointed out by Dégh and Vazsonyi, "narratives...are shaped by the interaction of three factors: tradition, teller, and audience." (See Linda Dégh and Andrew Vazsonyi, "The Hypothesis of Multi-Conduit Transmission," in *Folklore, Performance, and Communication*, edited by Dan Ben-Amos and Kenneth Goldstein, 1975, p. 210.)

23. See Warren Roberts, "The Special forms of Aarne-Thompson type 480 and their distribution," *Fabula*, Verlag Walter Gruyter & Co. Berlin, 1958, pp. 85-102.

For a Manobo folk etymology explanation of Meraat Bawa and Mepiya Bawa, see footnote number 1 of text number 1.

discourse introducer *Hane* "Take note,"[24] then pauses slightly to clear her throat[25] before plunging into her story: "there [far away, out of sight] we [inclusive] are with two sisters, the older one was called *Meraat Bawa* "Bad Character (Girl)" and the younger one was called *Mepiya Bawa* "Good Character (Girl)."[26]

Manobo audiences recognize the beginning of the complication[27] in a plot and either admonish their storyteller to keep going and not to stop there ('of all places'), or, in the case of a narrative setting with story-participants having semantically-defined role names, as in the present story, audience interaction likewise serves to indicate their awareness of the complication of the story's plot stemming from the roles indicated by these names. *Na an pè be se menge ngaran ne senge bias!* "Now those are some names!" they comment to one another before the storyteller hurries on.

A suggestion made by Good Character (Girl) initiates the action in this story as she invites her older sister to go digging sweet potatoes with her at a widower's place nearby. But upon being rejected, Good Character (Girl) picks up her basket anyway and sets out. With her basket finally full of sweet potatoes, she then passes by the widower's banana patch loaded with ripe fruit as she is on her way home. Good Character (Girl) reasons to herself that if she had only asked permission of the owner to pick some bananas, then it would have been acceptable to do so. But since she hasn't asked permission to do so, she will hurry on home. And since

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24. For further discussion of the function of Hane see Wrigglesworth, "Discourse and Paragraph Structure of Ilianen Manobo," *Philippine Discourse and Paragraph Studies*, Pacific Linguistics, No. 22, 1971.

25. Clearing the throat conveys the poise expected of a seasoned storyteller; nervous beginners usually forget it. It, plus the subsequent pause, immediately puts the audience at ease and creates an expectant air. The storyteller is said to be stretching her mind to arrive at a good beginning, assuring them that a competent person is in control.

26. This narrative occurs first in the volume because the narrator estimated it to have been told, or quoted from, most frequently in the settling of disputes. Arsenio Manuel, in his study of *Maruvù Social Organization* states: "Bad traits are talked about, but the person referred to usually does not hear the gossip, so to the Manuvù it is better to be good. Sometimes a bare hint from a folktale is enough...This alerts the child or the adult Manuvù or makes him behave properly." (See E. Arsenio Manuel, *Manuvù Social Organization*, p. 237.)

27. For further discussion of the function of "complication" in plot development see V. Propp, *Morphology of the Folktale*, University of Texas Press, 1971, pp. 25-65.

one of the functions of a Manobo narrator is to reinforce acceptable social mores and cultural values for each succeeding generation, the audience is quick to encourage such behavior with: *Meupiya ma!* "Now that's really good (a good way to act)!"

Then as Good Character (Girl) passes by the farmer's house she pauses and courteously presents her request for some bananas to be given and is readily encouraged by the owner to cut some. Such generosity demonstrated by a Manobo story-participant never fails to receive ready reinforcement by the audience. And this is no exception. *Kenà kew pè be iya rema kayi te meama!* "You can't outdo that man (for generosity)!" they exclaim.

With Good Character (Girl) finally on her way home, and this scene of the story drawing to a close, audience response shifts to another of its roles: that of assuring the narrator that they are still enjoying her performance because she is relating it just as it once happened. *Hedù* "Keep on! (you are telling it just as it is!)."

But as Good Character (Girl) reaches home with her abundance of food, her older sister, Meraat Bawa, is quick to inform her that she isn't going to be the only one to be the recipient of such generosity, while Meraat Bawa alone seems to be left out of this picture. And to such a manifestation of jealousy, the Manobo audience is quick to remind her whose fault it really is: *Ye, inteng ka ve!* "See what you missed (by not going)!"

Having stated her intentions, Meraat Bawa then takes down her basket hanging on the wall and quickly sets out, after confidently flinging a final comment at her younger sister, "I'm going to get some also!" And it doesn't take her long to reach the owner of the sweet potato patch. But without demonstrating Manobo politeness of going up the house ladder first, or taking time to properly greet her host, Meraat Bawa calls out from his yard to ask if he is still in the house and then announces she has come to dig sweet potatoes. Such impertinence is not missed by her audience which comments: *Hm, mesasew utew an!* "Well, she's a fast one!"

Meraat Bawa's host, however, remains polite, and directs her to the potato patch. But to her consternation, the roots of the sweet potatoes in that spot have already been removed and the vines draped over a tree stump. Then as Meraat Bawa begins to dig for sweet potatoes, her audience chuckles: *Gerami nu ve rema, Meraat Bawa!* "Go ahead and try, Meraat Bawa."

Complaining out loud while her host exhorts her to keep on digging, Meraat Bawa's anger mounts as she recalls the bountiful supply of potatoes just brought home by her younger sister. Finally she decides to give up and try her luck in the banana patch instead. And as if anticipating Meraat Bawa's lack of success even there, her audience quickly enjoins the narrator to: *Nè be!* "Keep going! (and don't stop here)."

But Meraat Bawa's search of the banana patch reveals nothing ready to be picked. And so she voices a phrase she is to be heard frequently repeating throughout the remainder of the narrative: "It's I alone who doesn't have anything." She thus has no recourse except to return home with her basket empty—except for one very small, soggy banana. *Bantang be maa ki Meraa: Bawa!* "Pity poor Meraat Bawa here!" the audience voices in mock pity.

With that, the first cycle of Mrs. Mengsenggilid's narrative closes and a second cyle of the story begins as Mepiya Bawa invites her older sister to join her in doing their washing. But once again Mepiya Bawa's invitation is refused with the excuse that Meraat Bawa will do her washing later on. The audience's evaluation of such lack of cooperation and cultural disapproval of the loner is loud and clear: *Layun iya edsivey si Meraat Bawa ini.* "Meraat Bawa is always doing things by herself!"

With Meraat Bawa's refusal to join her sister in doing their washing at the river, Mepiya Bawa gets her mosquito net and sets out. Then with the net washed and spread out on the riverbank to dry, Mepiya Bawa is taking down her topknot of hair for shampooing as a *pait*-fish speaks, offering to pull Mepiya Bawa's pubic-hair. When she does not prove disagreeable, the fish pulls the hair on Mepiya Bawa's head instead—until it extends to the curve in the river. Mepiya Bawa's now long, beautiful hair is lauded by her audience with: *Na inteng kew ve!* "You just take a look now at that!"

Neither does Mepiya Bawa's new long hair go unnoticed by her older sister upon her arrival home. And as Meraat Bawa hastily decides she must do her washing now at the river so that her hair will be made long and beautiful too, the audience calls out to her: *Nè ki Meraat Bawa ini!* "Be careful, Meraat Bawa!"

But before Meraat Bawa has gathered up her things to be washed, Mepiya Bawa remembers she must return for her mosquito net, which has been left on the riverbank to dry. Then as she is gathering it up to take home a wild hen speaks, begging Mepiya Bawa not to remove her net until she has defecated on it. When Mepiya Bawa presents no opposition to Wild

Hen's plea, the hen lays eggs on it instead. And as Mepiya Bawa finally gathers up her net, filled to its very edge with shining white eggs, her audience joins in with approval: *Etuwey keniyan!* "A nice sight there!"

Again, upon Mepiya Bawa's return home with a bountiful supply of eggs, it is an angry Meraat Bawa who greets her with, "You'll be enjoying viand, and I'll be the only one without viand today! I'm going to hurry and wash my net today also so that Wild Hen can lay eggs in mine as well." And just as the Manobo audience rejoiced with Mepiya Bawa over Wild Hen's rewarding her, they do not fail to draw attention to Meraat Bawa's display of jealousy and greed. *Henà nesihi en maa!* "My, how jealous (she is)!"

Later as Meraat Bawa busies herself at the river washing her mosquito net, her reasoning is rhetorically underlined by the narrator with parallel lines: "I don't need to wash out all of these stains, I don't need to get all of the stains out[28]—as long as there are eggs laid in my net." And in similar fashion to the audience's praise of Mepiya Bawa's good judgment for not picking bananas before she has asked permission, they are quick to draw attention to the poor judgment of Meraat Bawa demonstrated here. *Nè, inteng kew ki Meraat Bawa!* "Now, all of you look at Meraat Bawa (and what she's doing)!"

In Meraat Bawa's hurry to obtain some of Wild Hen's eggs for herself, she quickly wrings out her wet net and carefully spreads it out, "For it will be good if the eggs of the wild chicken cover it right to the edge," she reasons to herself. Then as she begins to wash her hair she demonstrates her impatience to be given long hair like her sister. "Where can the *pait*-fish be that it hasn't pulled my hair so that it also will get long?" she mutters to herself. When the *pait*-fish suddenly appears, offering to pull Meraat Bawa's pubic-hair instead, she remonstrates with the fish: "What you want to do is pull my pubic-hair? That's not what needs pulling! Why don't you pull the hair on my head? Why not make it like Mepiya Bawa's which is very long now?"[29] But such arrogance does

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28. A master narrator does not want his/her listeners to miss a single crucial point in the story. As an effective rhetorical device he/she employs paraphrase, or carefully metered couplet to tautologically underscore a surface structure peak which he/she does not want to go unnoticed. (For further discussion see H. Wrigglesworth, "Manobo Storytelling as Approximation to Drama," Philippine Quarterly of Culture & Society, Vol. 12, 1984, pp. 238-241.)

29. "Why" questions are often interpreted as a rebuke by Manobos. As a rhetorical device, they serve to mark the peak of an episode.

not intimidate the *pait*-fish, who carries out its offer to lengthen the girl's pubic hair. And while Meraat Bawa commiserates over her fate of once again "being the only one who is different," the wild-hen calls out to her with its offer to defecate on her net.

Continuing the use of rhetorical questions, the narrator now further highlights them with the device of rhetorical underlining in order to tautologically underscore a surface structure peak in the development of her plot: it is Meraat Bawa's attitude toward Wild Hen's treatment of her. "So what you're going to do is defecate on my net? Instead of laying eggs, it's manure you're going to put on my net?"[30] Meraat Bawa complains. Audiences enjoy scenes of conflict as this, where there is a matching of wits, or a person getting his just deserts. And so they quickly join in with: *Ah, merangit si Meraat Bawa!* "My, Meraat Bawa is angry!"

But just as Meraat Bawa's arrogance did not intimidate *Pait*-fish, neither does her anger change Wild Hen's mind. And so with her mosquito net soaked with Wild Hen's manure, and her pubic hair now being dragged along behind her, she makes her way home after threatening Wild Hen's life if she ever dares to return—because of the senseless action of Wild Hen in "treating me differently (from my sister)." *Nè, su neruruhu si Meraat Bawa!* "My (what strong words) because Meraat Bawa is disappointed!" the audience remarks, bringing cycle two of the narrative to a close.

Back home, as Meraat Bawa relates what has happened, her younger sister Mepiya Bawa counsels: "Since that is what happened, well—what can we do about it? It's better if you and I just go fishing now since you weren't able to get any eggs." But, not yet willing to give in to the suggestions of others, Meraat Bawa flatly refuses the invitation, telling her sister to go on ahead. The audience sums up the situation with: *Kenà iya ebpekiduma si Meraat Bawa!* "Meraat Bawa certainly isn't going to go along (with anyone)!"

Mepiya Bawa, always willing to fit in, takes leave of Meraat Bawa and makes her way to the home of Crocodile where she politely asks Crocodile to catch some fish for her because she doesn't know how. The Manobo audience now quickly responds to Mepiya Bawa's demonstration of politeness with: *Layun ma imbe menanew si Mepiya Bawa!* "Mepiya Bawa is always polite!" When Crocodile states her need of someone to care

30. The narrator combines the use of rhetorical questions with rhetorical underlining in order to mark a surface structure peak (Climax) in her narrative.

for her child while she is out fishing, Mepiya Bawa readily agrees to do so. Thus as Crocodile sets out for the river to fish, Mepiya Bawa places Crocodile's child in its swinging cloth cradle, then begins singing her a lullaby.

Mrs. Mengsenggilid's singing now portrays the patient voice of Good Character (Girl) as she sings a lullaby to Crocodile's child in return for the crocodile's favors of going out fishing for her.

"Lullaby, lullaby,
Oh, child of Crocodile,
Oh, child of Crocodile,
Cradled in swinging vines,
A cradle of *Lubpegida*-vines,[31]
You smell like *Bedak*-powder,
The smell of *Kemeniyana*-leaves,[32]
Lullaby."

Crocodile, straining her ears from the riverbank in the direction of her house, is well pleased with Mepiya Bawa's description of her child in song. And the Manobo audience, equally pleased with Mepiya Bawa's lullaby, readily exclaims: *Metau ura ne ebpemayuk si Mepiya Bawa ini!* "Mepiya Bawa really knows how to compose a song-text!"

As a result of Crocodile's pleasure at hearing her child compared to perfume and powder, she dives into the river and is soon ready to return to Mepiya Bawa laden down with a selection of every kind of fish imagineable. And, as if anticipating the jealousy this will cause when Mepiya Bawa returns home, the audience now encourages the narrator with: *Nè be!* "Keep going (and don't stop here)."

Crocodile, upon reaching home, calls to Mepiya Bawa to look outside at the selection of fish she has brought her, explaining that it has taken a while to catch such a number of fish. And the audience, knowing full well the tedious labour involved, calls out: *Ti, uya!* "Well, of course!"

Later, upon Mepiya Bawa's arrival home with such an enormous variety of fish, Meraat Bawa—who had declined to accompany her sister

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31. *Lubpegida*: a wild, small-leafed vine which is used for tying fence materials together. Its name is explained by Manobo folk etymology as a borrowing from their Muslim Maguindanaon neighbors; it is pronounced *lubpehid* in Manobo when it is referred to apart from song.

32. *Kemeniyana:* the leaves of a bush which when dried give off a fragrant odor; it is used by Manobos for placing among their clean clothes kept in covered baskets, and is said to have derived its name from the Magindanaon term *kamanian* "incense."

in the first place—takes one glance at the fish and announces: "I'm going back there where you've just come from. I'm going back where you were[33] and have Crocodile fish for me too! Because you have viand, 'while as for me there is nothing!'" And the audience, once again alerted by the narrator's rhetorical device of underscoring crucial points in her narrative with parallelism, cautions one another with: *Intengi nu be maa si Meraat Bawa!* "You just watch Meraat Bawa now!"

With that, Meraat Bawa selects a very large basket as she tells her younger sister how much better it will be to carry home such a large quantity of fish in a basket, rather than the strings of fish that her sister has just carried home. To Meraat Bawa's reasoning, the Manobo audience responds with: *Ti maa, kenà be iya*! "Really now, it's not so! (i.e. How absurd!)"

And as the Manobo narrator reiterates that it is "a very large basket"[34] that Meraat is taking with her, the audience once again reminds one another: *Inteng ke ma maa Meraat Bawa!* "You watch Meraat Bawa now!"

Just as Meraat Bawa had earlier omitted all Manobo politeness in her encounter with the owner of the sweet potato patch, she is now still some distance from Crocodile's house when she begins calling out to her—stating the purpose for which she has come. And as soon as she has agreed to look after Crocodile's child while she is out fishing, Meraat Bawa hurries the crocodile on its way to begin fishing for her. The Manobo audience, anticipating further complications because of Meraat Bawa's rudeness, encourages the narrator with: *Nè be!* "Keep going (and don't stop here)!"

Since Meraat Bawa's unkind behavior is revealed in everything she does, her song is no exception. Mrs. Mengsenggilid's voice now takes on a distasteful tone as she portrays Meraat Bawa's lullaby being sung to Crocodile's child:

"Lullaby, lullaby,
Oh, child of Crocodile,
Oh, child of Crocodile,
Cradled in swinging vines,
A cradle of *Lubpegida*-vines,

33. For a description of rhetorical underlining, see footnote number 28.

34. See footnote number 41 in the English translation, "Bad Character (Girl) and Good Character (Girl)" where it is noted that this particular element of the narrative is also found in versions recorded in Burma and East Indies.

You smell like manure,
The odor of chicken manure."

Somewhat amused, but not pleased, by the content of Meraat Bawa's song, the Manobo audience comments: *Na senge kuan dema se beyuk din!* "Now her song-text is something else!"

And Crocodile, listening from her position in the long grass just outside the house, is enraged but continues on to the river because of her strong sense of obligation "to have something" with which to repay Meraat Bawa for looking after her child. After catching a single *muted*-fish the size of a small corncob, Crocodile mutters: "This is enough since my child smells so bad; this will do as long as I have something to give her,[35] for she is to be pitied!" And Crocodile's response, further highlighted for the Manobo audience by the narrator's rhetorically underlined parallel lines, brings a response of: *Babeba! Endayi kenà binevey en an! "Babeba!* She doesn't need a large basket for that!"

As Crocodile approaches her home she finds Meraat Bawa impatiently calling out to her to hurry with the fish so she can be on her way home to cook them because she is hungry. The audience, anticipating Meraat Bawa's disappointment when she catches sight of the one lone fish to be given her, grudgingly offers a bit of sympathy with: *Nè, Meraat Bawa!* "Too bad, Meraat Bawa!"

Meraat Bawa then looks out the window, catches sight of the one lone fish the size of a corncob, and begins her protests to Crocodile as the Manobo audience chimes in with encouragement to their narrator to: *Nè be!* "Keep going! (and don't stop here)"

Crocodile feigns bad luck as the cause of her meager catch, then points to her sore, skinned hands as a result of her hard efforts to try to trap more fish in holes at the bottom of the river. But as Crocodile tries to encourage Meraat Bawa to accept the small catch, the girl is getting up, going down the house ladder, snatching up the one small fish and rudely setting out for home without so much as thanking, or even taking proper leave of, Crocodile. In response to such rudeness, the Manobo audience does not miss its opportunity to remind Meraat Bawa that she is rushing off and forgetting the large basket she had brought along for the fish. *Na, Meraat Bawa, ke binevey nu?* "Now, Meraat Bawa, where's your large basket?"

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35. See footnote number 28.

As Meraat Bawa reaches home, Mepiya Bawa tries to encourage her older sister to be thankful for the fish that Crocodile has given her. But as Meraat Bawa begins to tell her sister that she certainly is not thankful because she has gotten nothing in return for losing her voice singing to Crocodile's child, the Manobo audience sums up Meraat Bawa's situation with: *Ahayi, nesuhayi si Meraat Bawa! "Ahayi,*[36] how disappointed Meraat Bawa is!" With this, cycle three is brought to a close.

The fourth and final cycle of Mrs. Mengsenggilid's narrative begins as Mepiya Bawa patiently invites her older sister to go with her to gather bamboo shoots. Once again the Manobo narrator rhetorically underlines with parallelism Meraat Bawa's negative reply: "You go ahead and get your bamboo shoots for I'll go later on. I'll just go later."[37] The point is not missed by the audience who join in with: *Inteng kew ve su edsivey rema.* "You see that, for she's always doing things by herself!"

So Mepiya Bawa sets out with her knife to cut bamboo shoots. But as she begins cutting shoots from the clump of bamboo, a deer suddenly calls to her from the other side of the patch of bamboo. And the Manobo audience, deeply engrossed in the intriguing developments of the story, queries: *Ne engkey an?* "Now who is that?" The deer goes on to explain its plight to Mepiya Bawa, begging her to come and slice off some of its disabling fat so that it will be enabled to walk again. *An pè be maa!* "Now that's something!" the audience exclaims.

With that, Mepiya Bawa goes around to locate the deer but reasons with it that cutting off some of its body-fat would be too painful for the deer, and even life-threatening. However, Deer succeeds in persuading Mepiya Bawa that it is only the outer portion of fat that needs to be removed; the one part of its body that must not be touched is the heart. With much reservation, but wanting to help Deer, Mepiya Bawa begins the slicing process. And her continued expression of sympathy to Deer that "I pity you for it will hurt, if I have to do the cutting; it will be hard to do so because it will hurt" is rhetorically underlined by the narrator with parallelism to which the Manobo audience responds with: *Benar iya!* "For sure (it will hurt)!"

After Mepiya Bawa has carefully sliced off only what Deer wanted to get rid of, while carefully following Deer's instructions to avoid the area

36. Ahayi: an exclamation expressing frustration.
37. See footnote number 28.

of its heart, she begins to put the sliced-off portions of meat on a string. *Na, tiniyuk en maa.* "Well, she's putting it on a string," the audience observes.

With Deer once again enabled to walk, Mepiya Bawa returns home and is greeted by Meraat Bawa calling out to her: "Well, Mepiya Bawa, what are you carrying?" And the Manobo audience once again enjoins the narrator to: *Nè be!* "Keep going (don't pause here)!"

Upon hearing the details of what has taken place, Meraat Bawa then grabs a knife while exclaiming, "That's just what I want to see!" And once again the audience cautions one another with: *Na inteng kew ve mulà ki Meraat Bawa!* "Now, just look at Meraat Bawa!"

But before setting out, Meraat Bawa sharpens her knife and tests it by shaving the hair on the calf of her leg. Then she goes up into the house to get a very large basket because, as she reasons to herself, she will not do as Mepiya Bawa has done in carrying home the meat on a string. Meraat Bawa's reasoning is summed up by the Manobo audience with: *Layun mepenehana perem si Meraat Bawa.* "Meraat Bawa always wants to be prepared (to get all she can)!"

Meraat Bawa has barely reached the clump of bamboo when she begins calling out, "Where is that deer who wants some of its body cut off?" As soon as the deer has identified itself, Meraat Bawa quickly makes known that, "It's not bamboo shoots I'm after, for it's you (Deer) that I've come for." The Manobo audience, sensing further complications stemming from Meraat Bawa's present actions, calls out: *Nè ki Meraat Bawa!* "Watch out, Meraat Bawa!"

Deer then explains to Meraat Bawa what he did for her younger sister: that it's only the outer portions of his body that are to be sliced off, and the area of the heart must not be touched because that would end his life. And, as though sensing something of Meraat's character, Deer adds to his instructions this time by carefully pointing to the specific area of his body that is to be cut off. And the Manobo audience adds its words of caution with: *Na, inteng ka, Meraat Bawa!* "Now, watch out, Meraat Bawa!"

Meraat Bawa then begins slicing the meat off Deer as she talks to herself aloud, planning that since she now will have a bountiful supply of meat, some of it will need to be dried for future use. Meraat Bawa's actions are once again summed up well by the Manobo audience with: *Mesasew*

beneng se helevek ni Meraat Bawa! "Meraat Bawa is certainly a fast worker!"

Meraat Bawa's soliloquy continues as she slices off Deer's flesh until there is nothing left of Deer but the bones. This fact is noted by the audience with: *Ti, warà en!* "For sure, there's nothing left!"

Even then the soliloquy does not end, for Meraat Bawa decides to also take Deer's heart—reasoning that the heart, after all, is the tastiest portion of all. Here, the Manobo audience's interaction offers a stern word of caution: *Nè, su edsahap ke en!* "Watch out, for you'll get what's coming to you!"

It is then that Deer speaks up, reminding Meraat Bawa that she has all ready been cautioned that there was one thing Deer would not give and that is his heart. But Meraat Bawa now turns to argument, demeaning Deer for withholding such a "little thing" as his heart. To this the Manobo audience calls out a second word of warning: *Na inteng kew embe imbe ki Meraat Bawa!* "Now watch out, Meraat Bawa!"

But Meraat Bawa's desires know no restraint. And even as Deer continues his warning, Meraat Bawa grabs hold of Deer's heart. It is then that Deer finally rises up and horns-to-death Meraat Bawa, while the audience joins in at this point with: *Ye imbe iyan warà en ki Meraat Bawa!* "See, that's the end of Meraat Bawa!"

As Meraat Bawa falls over dying, Deer reminds her that he has tried to have pity on her by giving most of his body as meat to her, but his pity ended when Meraat Bawa tried to take Deer's life also by plucking out his heart.

Each of the four cycles of Mrs. Mengsenggilid's narrative ends in a similar manner until Meraat Bawa's selfishness and disregard for the feelings of others result in her being horned-to-death by Deer because she overstepped his extreme generosity and tried to take Deer's life by cutting out his heart. The moral of her story has been driven home several times, for in each of Meraat Bawa's encounters with others it has loomed perilous and sad—the danger of failing to cooperate with others, then allowing envy and jealousy to propel her into attempting to acquire everything for herself.

"The first time I heard this story," Mrs. Mengsenggilid leaned closer to tell me, "it made that Manobo [*beseanan*] 'saying' told to us as children far more meaningful: 'You're acting just like Meraat Bawa!' And ever since

that time," Mrs. Mengsenggilid went on, "it has been easy for me to remember those stories I really liked, and it has also been easy for me to forget the ones I didn't care about."[38]

Now as the Manobo audience disperses into the night, their ready exchange of comments over some particularly unacceptable action of Meraat Bawa in the performance just witnessed reflects a theatrical flavor reminiscent of the after-performance chatter in theatre lobbies found in any metropolitan city. Mrs. Mengsenggilid has proven to be a master in the art of maintaining the emotional involvement of her audience through the important Manobo cultural implications found strategically distributed at peak points throughout her story. These cultural implications constantly remind the Manobo audience to stay awake as society's jurors and support or condemn a story-participant's action now! The very existence of Manobo culture stands to suffer from their silence! For tomorrow may be too late!

The Raconteuse's Longstanding Involvement[39] with the Settling of Manobo Legal Cases as an Influence in the Shaping of her Narratives

One gains insight as to the far-reaching extent that Mrs. Mengsenggilid's longstanding involvement with the settling of Manobo custom-law cases and disputes has been instrumental in the shaping of her narratives by closely examining one of those narratives as it occurs elsewhere. Such a narrative, filling a major role in the reinforcement of

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38. Mrs. Mengsenggilid's casual explanation of "remembering" or "forgetting" stories has deep ramifications for Manobo oral tradition literature. Jack Goody and Ian Watt in their article dealing with "The Consequences of Literacy" state: "The social function of memory—and forgetting—can thus be seen as the final stage of what may be called the homeostatic organization of the cultural tradition in non-literate society...What continues to be of social relevance is stored in the memory while the rest is usually forgotten...What the individual remembers tends to be what is of critical importance in his experience of the main social relationships. In each generation, therefore, the individual memory will mediate the cultural heritage in such a way that its new constituents will adjust to the old by the process of interpretation that Bartlett calls 'rationalizing' or the 'effort after meaning'; and whatever parts of it have ceased to be of contemporary relevance are likely to be eliminated by the process of forgetting." (See J.R. Goody, Editor, *Literacy in Traditional Societies*, 1968, pp. 30-31.)

39. Although Mrs. Mengsenggilid's formal storytelling performances involved most of her lifetime, she is now a widow (as pointed out earlier) and no longer fills the same active role.

Manobo cultural values, is her *si Meraat Bawa wey si Mepiya Bawa* "Bad Character (Girl) and Good Character (Girl)"[40] narrative for which the Manobo audience interaction is presented in the foregoing section. I examine the narrative here in light of some of its European, Asian, and Philippine variants.

In making such a comparison I employ the eight basic elements of the narrative, as determined by Aarne and Thompson's index of world oral literature,[41] in order to chart the events of Mrs. Mengsenggilid's Manobo version of "Bad Character (Girl) and Good Character (Girl)" alongside the

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40 For a Manobo explanation of their names, see footnote number 1 of text number 1.

41. See Antti Aarne and Stith Thompson, The Types of the Folktale, A Classification and Bibliography, Sumalainen Tiedeakatemia Academia Scientiarum Fennica, Helsinki, 1964, pp. 164-165.

Although the narrative discussed here is classified as Märchen "folktale" by Aarne and Thompson in their index: The Types of the Folktale, I view this as a premature classification of the narrative for societies which are still basically "oral" cultures. As pointed out in Walter Ong's *Orality and Literacy,* which focuses on the different ways that thought and verbal expression are handled in oral and literate cultures, "Thought and expression in oral cultures is often highly organized but calls for organization of a sort unfamiliar to and often uncongenial to the literate mind." (See Walter Ong, *Orality and Literacy*, Methuen & Co. Ltd., London and New York, 1982, flyleaf.)

Even Manobo narratives clearly recognizable as containing basic tale-types and motifs found in world folktales, involving the world of fantasy, also lay claim to "truth" in establishing precedent in the settling of Manobo custom-law cases because of their Manobo view of life (*Weltanschauung*). While linguistic features such as rhetorical devices are recognized as a determining factor in distinguishing various genres of oral literature for even the older generation of Manobos, the element of "fact" versus "folktale/fiction" is not. A narrator's repeated innovations of a tale about a Manobo culture hero are simply explained by the audience as information that has newly been communicated to the narrator by his or her personal "familiar spirit," thereby indicating that the familiar spirit was also a friend of the culture hero who is no longer with them. Thus, for the older generation each genre simply fills a distinctively different role within society.

In Warren Roberts' extensive study of AT480 The Kind and the Unkind Girls he cites the presence of five versions of this narrative in his data from the Philippines. Three he concludes to have been influenced to varying extents by Spanish tradition while two "may...represent a survival of Indic tradition in the Philippines." (See Warren E. Roberts, *The Tale of the Kind and the Unkind Girls,* Walter de Gruyter and Company, Berlin: 1958, p. 156.)

well-known German version, *"Frau Holle"*;[42] two Indonesian versions, *"De twee Zusters"*;[43] and *"Bawang Putih und Bawang Merah"*;[44] three Maranao versions, "Fat Thin Deer," "Mapiya a Balowa's Visit to the Balbal," and "Marata a Balowa's Good Neighbor";[45] and a variant from Maguindanaon, "Dagkabudai and Dagkabudsai."[46] (See Charts 1 and 2.)

In drawing such a comparison between the narratives' portrayal of these basic elements, certain similarities and/or contrasts become apparent. I. **Kind and Unkind Girls**. The dramatis personae of the German and Indonesian versions are made explicit: the relationship of the two sisters stem from "a real daughter and a step-daughter"; in the Manobo version they are "real sisters"; in the Maguindanaon they are "married sisters," each with a daughter; in one of the Maranao versions

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42. See Anmerkungen zu den Kinder-und Hausmärchen der Brüder Grimm, Hildeshein: Georg Olms, 1963, pp. 207-266.

43. See "De twee Zusters" in *Volksverhalen uit Oost-Indie*, by Jan DeVries, Zutphen: W.J. Thieme, Vol. I, 1925, pp. 110-118.

44. See "Bawang Putih und Bawang Merah," *Indonesische Märchen*, Eugen Diederichs Verlag, 1973, pp 108-110.

The Bawang Putih und Bawang Merah narrative is symbolized by present-day speakers of Bahasa-Indonesian (according to a group of Indonesian university students) as "The White (or 'pure') Garlic and the Red Onion," where Bawang Merah's repentance and subsequent weeping over her bad behavior serve to have the story function as an etiological one, explaining "why slicing a red onion makes one cry while slicing a white garlic does not." Since "White Garlic" characterizes a girl of pure motives and "Red Onion" does not, it is possible that at a much earlier period of time these names also were originally borrowed from Malay *bawa* "character, conduct"; *putih* "white, pure"; and with a vowel shift in *merah* to *marah* "angry, wrathful." That with the passing of time, and the similarity of the Bahasa Indonesian word bawang "onion," this term came to be accepted as a neologism for the story-participant's names, and the original meaning was lost—much as Manobo folk etymology now explains bawa to be derived from the Magindanaon borrowing of *bava* "to carry" rather than from the possible original loanword of *bawa* "character" from Malay.

Bawang Merah ("Red Onion" to Indonesians) has a mother named *Mak Janda* which Wilkinson's Malay Dictionary sheds further light on. *Mak* "mother" and janda *"widow"* Wilkinson tells us is a term adapted from the original term used for a prince's widow in Hindu times, and more recently has come to be applied to "widows" in general.

45. See "Fat Thin Deer," "Mapiya a Balowa's Visit to the Balbal," and "Marata a Balowa's Good Neighbor," Mindanao Art & Culture, Number One, *The Agamaniyog Folktales*, 1979, pp. 66-72.

46. See *"Dagkabudai and Dagkabudsai," The Two Different Women (etc.)*, Fr. Clement Wein, SVD., University of San Carlos, Cebu City, 1986, pp. 5-26.

	"Frau Holle" *Anmerkungen zu den Kinder - und Hausmärchen der Brüder Grimm*, pp. 207-266 (German version, Approx. 1100 words)	"Bawang Putih und Bawang Merah" *Indonesische Märchen* pp. 108-110. (Indonesian version, published in German, Approx. 1100 words)	"*De Twee Zusters*" *Volksverhalen uit Oost* - Indie, pp. 110-118. (Indonesian version, published in German, Approx 2100 words)
1	I. **Kind and Unkind Girls**. (a) A real daughter and a step-daughter, one kind [stepdaughter] and one unkind [daughter] go from home, the kind girl first.	I. **Kind and Unkind Girls**. (a) a real daughter and a stepdaughter, one kind [stepdaughter, Bawang Putih] and one unkind [real daughter, Bawang Merah] go from home, the kind girl first.	1. **Kind and Unkind Girls**. Motif S31.5. Girl [Damura] persuades father to marry a widow [with daughter] who has treated her kindly. (a) a real daughter and a stepdaughter [Damura], one kind [Damura] and one unkind [daughter] go from home, the kind girl first.
2	II. **Start of the Journey**. (f) Stepdaughter is assigned difficult task [of spinning all day beside a well].	II. **Start of the Journey**. (g) Stepdaughter [Bawang Putih] is sent to river to wash clothes.	II. **Start of the Journey** (g) Stepdaughter [Damura] is sent to river to wash clothes, loses one stocking of stepmother in river.
3	III. **The Pursuit**. She pursues (c) an object [shuttle which has fallen into well].	III. **The Pursuit**. She pursues (a) object [jacket] which the river carries off.	III. **The Pursuit**. She pursues (a) object [stocking] which the river carries off.
4	IV. **Encounter en Route**. In the course of pursuit (c) she obeys request of objects, e.g. (c-1) removes bread from oven, (c-4) shakes an apple tree.	IV. **Encounter en Route.** In the course of pursuit (b) She is kind to an old man washing his horse, and an old man fishing.	IV. **Encounter en Route**. In the course of pursuit she encounters (a) animal [crocodile] who offers to help if Damura will sing a lullaby to Crocodile's child.
5	V. **End of the Journey**. She arrives at the abode of (a) an old woman.	V. **End of the Journey**. She arrives at the abode of (c) a witch [Neeney Buto Ito].	V. **End of the Journey**.
6	VI. **The Old Woman's Tasks**. Here she remains and is assigned tasks: (a) doing housework; (e) doing [difficult] things [shaking feather bed to provide snow on earth].	VI. **The Old Woman's Tasks**. Here she remains and is assigned tasks: (a) Doing household work, and (d) maintaining polite conduct under difficult conditions [using cooking utensils of human bones]	VI. **The Old Woman's Tasks**.
7	VII. **The Reward.** (d) She is given wealth [gold which clings to her].	VII. **The Reward.** (d) She is given wealth [a gourd containing treasures of gold and precious stones.]	VII. **The Reward**. As reward for her lullaby of kind words to Crocodile's child, (b) Gold falls from her mouth.
8	VIII. **Kind and Unkind**. When on her return home her sister learns of her success, she attempts to have the same adventures but is unkind and disobedient to everyone and is punished (c) she is made hideous [a kettle of pitch is poured over her which she is never able to remove].	VIII. **Kind and Unkind**. When on her return home her sister learns of her success, she attempts to have the same adventures but is unkind and disobedient to everyone and is punished (d) with a gourd filled with animals, snakes and centipedes.	VIII. **Kind and Unkind**. When on her return home her sister learns of her success, she attempts to have the same adventures, but is unkind [sings a lullaby with insulting words to Crocodile's child] and is punished (a-1) dirt falls from her mouth. AT510A *Cinderella* is appended to this narrative.

Chart 1

1	*Marata a Balowa's Good Neighbor* Mindanao Art and Culture, No. 1, *The Agamaniyog Folktales*, p. 72 (Maranao, approx. 400 words)		*Fat Thin Deer* Mindanao Art and Culture, No. 1, *The Agamaniyog Folktales*, pp. 66-68. (Maranao, approx. 700 words)	*Mapiya a Balowa's Visit to the Ballal* *Mindanao Art and Culture, No. 1, The Agamaniyog Folktales*, pp. 69-71. (Maranao, approx. 1500 words)		*Si Dagkabudai endu si Dagkabudai* *The Two Different Women*, Univ. of San Carlos, pp. 5-26. (Maguindanaon, approx. 2300 words)		*Si Meraat Bawa uey si Mepiya Bawa* (Ilianen Manobo unpublished manuscript, approx. 7000 words) Narrated by Mrs. Mengsenggilid; recorded and translated into English by Hazel Wrigglesworth.			
2	I. **Kind and Unkind Girls.** (c) Two widowed neighbors one kind [Marata a Balowa (Good Character)] and one unkind [Mapiya a Balowa (Bad Character)] go from home, the kind one first.*		I. **Kind and Unkind Girls.** (b) Two (widowed) Sisters one kind [Mapiya a Balowa (Good Widow)] and one unkind [Marata a Balowa (Bad Widow)] go from home, the kind one first.	I. **Kind and Unkind Girls.** (c) Two widowed neighbors one kind [Mapiya a Balowa (Good Widow)] and one unkind [Marata a Balowa (Bad Widow)], go from home, the kind one first.		I. **Kind and Unkind Girls.** (b) Two sisters, one kind [Dagkabudai] and one unkind [Dagkabudsai] go from home, the kind one first.		I. **Kind and Unkind Girls.** (b) Two sisters one kind [Mepiya Bawa (Good Character)] and one unkind [Meraat Bawa (Bad Character)] go from home, the kind one first.			
3	II. **Start of Journey.** (Cycle One) Marata a Balowa (Good Character) goes (c) to gather food [a deer]	II. **Start of Journey.** (Cycle Two) Marata a Balowa goes (b) to river (to wash clothes).	II. **Start of Journey.** (One Cycle Only) Mapiya a Balowa (Good Character) goes (c) to gather food [wild fern in forest]	II. **Start of Journey.** (Cycle One) Mapiya a Balowa and daughter go out to visit	II. **Start of Journey.** (Cycle Two) Mapiya a Balowa goes (c) to gather firewood.	II. **Start of Journey.** (Cycle One) Dagkabudai goes (c) to get food [snails].	II. **Start of Journey.** (Cycle Two) Dagkabudai goes to bamboo grove (c) to get food [young shoots].	II. **Start of Journey.** (Cycle One) Mepiya Bawa goes (c) to get food [digging sweet potatoes].	II. **Start of Journey.** (Cycle Two) Mepiya Bawa goes (b) to river (to wash clothes)	II. **Start of Journey.** (Cycle Three) Mepiya Bawa goes (c) to get food [fishing]	II. **Start of Journey.** (Cycle Four) Mepiya Bawa goes (c) to get food [bamboo shoots].
4	III. **The Pursuit.**	III. **The Pursuit.**	III. **The Pursuit.**	III. **The Pursuit.**	III. **The Pursuit.**	III. **The Pursuit.**	III. **The Pursuit.**	III. **The Pursuit.**	III. **The Pursuit.**	III. **The Pursuit.**	III. **The Pursuit.**
5	IV. **Encounters en Route.**	IV. **Encounters en Route.**	IV. **Encounters en Route.** (a) a deer which offers its outer flesh to be cut off (as food).	IV. **Encounters en Route.**	V. **Encounters en Route.** (a) an animal [snake] asks for help [to be taken home to marry her daughter].	IV. **Encounters en Route.** (a) an animal [Crocodile] offers to get fish for her in return for a lullaby sung to Crocodile's child.	IV. **Encounters en Route.** (a) an animal [Deer] who offers piece of its buttocks size of Tagum-leaf to be sliced off.	IV. **Encounters en Route.**	IV. **Encounters en Route.** (a) animals (making requests): (1) a *pait*-fish asking to pull her pubic hair; (2) a wild-hen asking to defecate on her mosquito net; (c) she obeys requests.	IV. **Encounters en Route.** (a) animal [Crocodile] who offers to fish for her if she will sing a lullaby to Crocodile's child.	IV. **Encounters en Route.** (a) animal [Deer] who offers her excess fat to be sliced off as food so she will be enabled to walk.

6	V. **End of Journey.**	V. **End of Journey.**	V. **End of Journey.**	V. **End of Journey.** They arrive at the abode of (e) supernatural person [a *balbal* ghoul].	V. **End of Journey.**	V. **End of Journey.**	V. **End of Journey.**	V. **End of Journey.** She arrives at the abode of (b) widower (owner of sweet potatoes)	V. **End of Journey.**	V. **End of Journey.**	V. **End of Journey.**
7	VI. **The Old Woman's Tasks.**	VI. **The Old Woman's Tasks.**	VI. **The Old Woman's Tasks.**	VI. **The Old Woman's Tasks.** As he changes into fire (d) they maintain polite conduct.	VI. **The Old Woman's Tasks.**	VI. **The Old Woman's Tasks.**	VI. **The Old Woman's Tasks.**	VI. **The Old Woman's Tasks.**	VI. **The Old Woman's Tasks.**	VI. **The Old Woman's Tasks.**	VI. **The Old Woman's Tasks.**
8	VII. **The Reward.** (e) she caught a deer.	VII. **The Reward.** For her kindness (e) she is given hundreds of eggs, laid by birds on her laundry left to dry.	VII. **The Reward.** For her kindness and obedience to Deer (e) she is given venison.	VII. **The Reward.** For their kindness to him (e) they are given an abundance of food.	VII. **The Reward.** For her trust in the snake's word (e) it turns into a handsome young man, son of a sultan, who marries her daughter.	VII. **The Reward.** For her lullaby of kind words to Crocodile's child (e) she is given an abundance of fish.	VII. **The Reward.** Because Dagkabudai obeys Deer's instructions (e) she is given venison which the deer magically enlarges in size.	VII. **The Reward.** Because of Mepiya Bawa's kindness and politeness to owner of sweet potatoes (e) she is given an abundance of sweet potatoes and bananas.	VII. **The Reward.** Because Mepiya Bawa is kind (c) she is made more lovely [by having her head of hair lengthened]; and (e) is given eggs laid by Wild-Hen.	VII. **The Reward.** Because of kind words of Mepiya Bawa's lullaby to Crocodile's child (e) she is given bountiful supply of fish.	VII. **The Reward.** Because of her kindness to Deer and her obeying Deer's instructions not to touch its heart (e) she is given a bountiful supply of venison.
9	VIII. **Kind and Unkind.** When on her return home her neighbor [Mapiya a Balowa] learns of her success, she attempts to have the same [success]... and is punished by obtaining nothing.	VIII. **Kind and Unkind.** When on her return home her neighbor [Mapiya a Balowa] learns of her success, she attempts to have the same [success]... and is punished by the birds who leave droppings on her laundry because of her envy.	VIII. **Kind and Unkind.** When on her return home her sister [Marata a Balowa] learns of her success, she attempts to have the same [success], but is unkind (trying to take Deer's heart and liver also) and is punished (b) she is killed [by Deer].	VIII. **Kind and Unkind.** When on their return home her neighbor [Marata a Balowa] learns of her success, she attempts to have the same [success], but is unkind and rude [demanding largest and best foods] and is punished by being given nothing.	VIII. **Kind and Unkind** When on her return home her neighbor [Marata a Balowa] learns of her success, she attempts to have the same [success], but is unkind [forcing her daughter to sleep with a boa-constrictor] and is punished (b) her daughter is killed [by snake].	VIII. **Kind and Unkind.** When on her return home her sister [Dagkabudai] learns of her success, she attempts to have the same [success] but is unkind [sings a lullaby of insulting words to Crocodile's child] and is punished by being chased home by Crocodile.	VIII. **Kind and Unkind.** When on her return home her sister [Dagkabudai] learns of her success, she attempts to have same success but is unkind [trying to cut much more from Deer's buttocks] and is punished (b) she is wounded by Deer's antlers.	VIII. **Kind and Unkind.** When on her return her sister [Merast Bawa] learns of her success, she attempts to have the same [success] but is unkind, unmannerly and rude and is punished by having to return home with only one small soggy banana.	VIII. **Kind and Unkind.** When on her return home her sister [Dagkabudai] learns of her success, she attempts to have the same [success] but is unkind and is punished (a) by disfigurements [long pubic-hair]; and a net filled with chicken manure.	VIII. **Kind and Unkind.** When on her return her sister [Merast Bawa] learns of her success, she attempts to have the same [success] but is unkind (sings a lullaby of insulting words to Crocodile's child] and is punished by being given one small fish.	VIII. **Kind and Unkind.** When on her return her sister [Merast Bawa] learns of her success, she attempts to have the same [success] but is unkind [and disobedient in trying to also take Deer's heart] and is punished by (b) being killed [horned-to-death by Deer].

*Note: The widows' roles in the first Maranao story function opposite to the semantic content of their names.

Chart 2

they are "widowed sisters"; and in two of the Maranao versions they are "widowed neighbors."

II. **Start of the Journey.** The undertaking of a journey looms largest in the German version, where the kind sister jumps into a well to reclaim a lost shuttle and thereby enters the underworld. In both Indonesian versions she goes out to wash clothes; in the Maranao variants it is to gather food or firewood, to visit, or to wash clothes; in Maguindanaon it is to gather food; and in Manobo it is to gather food and to wash clothes.

III. **The Pursuit.** While in the German and Indonesian versions the pursuit is for a lost object, this element does not function in the Maranao, Maguindanaon, or Manobo variants.

IV. **Encounter en Route.** The Indonesian version entitled "*De twee Zusters*," the Maguindanaon version, and the Manobo version contain very similar encounters with Crocodile who offers help in return for a lullaby to be sung to Crocodile's child. The lullabies in these narratives, as sung first by the kind sister and later by the unkind one, likewise bear strong resemblances.[47] That the lullaby motif may be characteristic of most East Indies versions as well is suggested by Warren Roberts' extensive study of

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47. F. Landa Jocano, in his study of Philippine prehistory, states that "Philippine-Indonesian relations during prehistoric times became intensified during the rise of the Madjapahit empire. It was during this time that much of the so-called Indian cultural influences reached the Philippines through Indonesia. But what penetrated into these islands, particularly in the seaport communities, were already the modified version of the original Hindu cultural traits." (See F. Landa Jocano, *Philippine Prehistory: Overview of the Rise of Filipino Society and Culture*, Philippine Center for Advanced Studies, U.P. System, 1975, p. 139.)

And H.O. Beyer points out that as early as the seventh century A.D. emigrants from the Sri-Vishayan empire in Sumatra (where it first developed and flourished) began extending its influence over Southeast Asia including the Philippines. He points out that oral tradition as well as a few Spanish accounts recovered in Panay indicate that about the time when the Sri-Vishayan Empire was in full power, a group of Borneans led by Datù Puti escaped the tyrannical rule of Sultan Makatunaw and sailed northward to Panay. The group was composed of ten chieftains, their wives, and some slaves. Of the arrival of this group Beyer writes: "The pilot of the fleet is said to have visited that island before and to have been acquainted with the route—an evidence of previous Bornean knowledge of the Philippines. ...the personal and religious names mentioned are all Malayan or Indian...several manuscripts exist which bear out the data." (See H.O. Beyer, "The Philippines Before Magellan," *Asia XXI*, No. 10, October, 1921,

this narrative. He states that six of the seven East Indies versions that he found contained the element of "the heroine being asked to tend a baby."[48]

(Indonesian)	(Maguindanaon)	(Ilianen Manobo)
"Lullaby, lullaby. Oh child of the crocodile His odor is as a fragrant blossom."	"Adau adau adadau I am fondling the child of Grandfather Crocodile Rocked in something soft like jellyfish, Which is full of golden buttons."	"Lullaby, lullaby, Oh, child of the crocodile, Cradled in swinging vines, A cradle of Lubpegida-vines. You smell like Bedak-powder, The smell of Kemeniyana-leaves. Lullaby."
"Lullaby, lullaby, This child of the crocodile, Its odor is as bad as the stench of an open sore."	Adau, adau, adadau For the grandchild of grandfather crocodile Rocked as if in a rattan cradle Who is full of earth, Whose neck is like a stove, Whose tail is like a saw, Whose back is rough like an oyster."	"Lullaby, lullaby, Oh, child of Crocodile, Cradled in swinging vines, A cradle of Lubpegida-vines. You smell like manure, The odor of chicken manure."

The above three narratives, along with the Maranao variant "Fat Thin Deer," also include a similar encounter with Deer who offers some

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pp. 861-892. Also see Manuel O. Carreon, "Maragtas: The Datus from Borneo," *The Sarawak Museum Journal VII*, new series 1957, p. 52ff.)

Archaeologists also confirm the early interchange of culture between Borneo, Bali, and the Philippines. Stanley J. O'Connor and Tom Harrison, in their study of "Gold-foil Burial Amulets in Bali, Philippines, and Borneo," report that "it is possible to identify a number of gold foil pieces in the Manila collection of Dr. Arturo de Santos, which almost certainly functioned as amulets for covering the facial orifices in ancient burials, and they bear the most marked similarities with the Sarawak material...since Southeast Asia has its own speculative tradition about the magical power of gold, and since gold-foil has been recovered from a burial in Bali dating from the beginning of the Christian era, it may be gratuitous to assume an external derivation for a custom that has found popularity in such widely scattered cultures as Egypt, Mycenean Greece, and Southeast Asia." (See Stanley J. O'Connor and Tom Harrison, "Gold-foil Burial Amulets in Bali, Philippines and Borneo," *Journal of the Malaysian Branch of the Royal Asiatic Society*, Vol. XLIV, Part 1, 1971, pp. 72-73.)

It is also worthy of note that a song, by a cock, fills a quite different role in the German narrative where it functions to announce each girl's return home: "Cock-a-doodle-doo, your golden girl (vs. "dirty girl") has come back to you." The description is based on each girl's reward: gold which clung to the kind one; a kettle of pitch which clung to the unkind one.

48. See Warren Roberts, *The Tale of the Kind and Unkind Girls*, Walter de Gruyter and Co., Berlin, 1958, p. 109.

of his excess fat to be cut off as food, each narrative ending with the unkind sister either being horned-to-death by Deer (Indonesian, Maranao, and Manobo) or wounded by Deer's antlers (Maguindanaon). Such similarities should not appear strange when we realize the extent to which this narrative has travelled throughout the world. And we learn from Stith Thompson's lifetime study of world oral literature that many of the traditional narratives current in Western Asia and Europe have also been found in Indonesia. "It is natural," he goes on to say, "that these Indonesian [narratives] should show a greater resemblance to those of India than to those of European countries. The old literary Hindu collections and the Buddhist writings are the direct source of a considerable number of stories in Java, Sumatra, and Borneo."[49]

V. **End of Journey**. In the German variant, one Indonesian variant, and one Maranao variant, the women arrive at the home of an old woman, or man, who is a sorcerer or sorceress.

VI. **The Old Woman's Tasks** are thus relevant to those three texts only.

VII. **The Reward.** The reward of "gold" in the German and in both Indonesian versions becomes a reward of "an abundance of food" in all three Maranao texts, the Maguindanaon text, and the Ilianen Manobo text. And, where the narratives consist of more than one cycle, there is also the reward of "a handsome young man as husband for Good Widow's daughter" in a Maranao text, and the "added beauty of extremely long hair" in the Ilianen Manobo narrative.

VIII. **Kind and Unkind.** Upon the kind sister's return home, her unkind sister attempts to have the same success but is unkind and rude. As a result, her punishment ranges from being given nothing, to a mosquito-net filled with bird droppings, to being wounded or killed by the deer (and in one Maranao variant by a snake).

When one observes the length of the three versions of this narrative in Chart 1, representing three language groups, an increase in length is noted between the German version (1100 words) and the second Indonesian variant (2100 words). Of the Philippine versions of this narrative in Chart 2, also representing three language groups, one notes a steady progression in length from the longest Maranao version (1500 words), to the

49. See Stith Thompson, *The Folktale*, Holt, Rinehart and Winston, Inc., 1946, p. 284.

Maguindanaon version (2300 words), and finally to that of the Ilianen Manobo (7000 words).

But more importantly, it is to be noted that two of the three Maranao versions, along with the Maguindanaon variant and the Manobo version, have become cyclic. That is, the narrative portrays the same two key story-participants [the kind sister/widow/neighbor, followed by the unkind sister/widow/neighbor] as each encounters and responds to the same circumstances throughout at least two complete cycles of events in the narrative. For the Ilianen Manobo version of this narrative (and every Ilianen Manobo variant of this narrative that I have heard narrated by Mrs. Mengsenggilid over a timespan of twenty-five years), the narrative has consistently portrayed four cycles of events encountered first by Good Character (Girl), then by Bad Character (Girl). Audience participation, as described in the foregoing section, reflects responses characteristic of the Manobo social context. Each example of acceptable Manobo conduct in this narrative is lauded by the Manobo audience with responses as: *Mepiya ma!* "Now that's good (meaning, that is the proper way to act!)." While infringement never fails to be disapproved of by the audience as violation of a socially approved Manobo norm. Such conduct receives a range of audience response from mild warnings as *Nè ki Meraat Bawa!* "Be careful, Bad Character (Girl)!" to a response of mockery as, *Ah, merangit si Meraat Bawa!* "My, Bad Character (Girl) is angry!" to a more stern warning as *Nè, su edsahap ke en!* "Watch out, or you'll get what's coming to you!" in cases of more flagrant violation.

As a narrator of Manobo traditional literature, Mrs. Mengsenggilid fills the unique role of being a powerful regenerative force[50] in her society. For her repertoire embodies the very Manobo cultural heritage that has thus far been successfully preserved *rut te kelukesan te enenayan ne melimbag rut te langun dut te sikami ne Manuvù* "from our very first ancestors created down to all of us Manobos today." That such a heritage bears continuance constitutes a sacred obligation enjoined upon every Manobo.

At the level of the speech act the goal of the accomplished Manobo narrator is not simply one of entertainment, but one carefully intertwined

50. Her function as a regenerative force is based upon the fact that a society must reproduce and regenerate certain elements of value in order for the society to continue to exist. (See Babcock, Monthan & Monthan, *The Pueblo Storyteller*, The University of Arizona Press, Tucson, 1986.)

with a steady reinforcement of proper Manobo customs [*betasan*] and respect [*adaí*]. The plot of the narrative *si Meraat Bawa wey si Mepiya Bawa* "Bad Character (Girl) and Good Character (Girl)," with a host of Manobo rhetorical devices available for heightening the vividness of that plot,[51] is utilized as a subtle opening to far more serious and weighty areas of consideration. To accomplish this goal, I suggest, the narrative has been further shaped by the hands of a skillful Manobo raconteuse into a narrative consisting of "four cycles" in order to serve the function of providing maximum opportunity for reinforcing what is acceptable and unacceptable behavior in Manobo society.[52]

When the Manobo raconteuse employs carefully-metered lines of paraphrase to rhetorically underscore a crucial moral judgment about to be made, then combines that device with a shift to a more dramatic form of Manobo tense, at the same time combining a shifting contrast in pronominal focus between 'you' as story-participant and 'you' as a member of her audience, she not only excites their aesthetic appreciation but evokes a high degree of presence—causing the listener to see himself in the midst of the very danger being described in the story. And when the narrator shifts to the use of rhetorical question, or to a noticeable change of pace in dialogue, she involves her audience as *post facto* folk jurors in the important cultural relevance of her narrative as they respond with moral

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51. For a detailed discussion of these rhetorical devices see H. Wrigglesworth, "Manobo Storytelling as Approximation to Drama," *Philippine Quarterly of Culture & Society*, Vol. 12, 1984, pp. 221-256.

52. As already noted in footnote number one of the English text for "Meraat Bawa and Mepiya Bawa," the high incidence of loan words of Malay origin found in Manobo, and the title of the Indonesian variant of this story: "*Bawang Putih und Bawang Merah*" may suggest the possibility of bawa having been borrowed with the story from their Muslim Maguindanaon neighbors. An Ilianen Manobo 'oral history' account relates the events of the arrival of Islam to their people via Sarip Kabungsuwan. It recounts the subsequent conquest and conversion of some of their Manobo ancestors to Islam and refers to an early ancestor named Beletamey. It is worthy of note that a genealogy chart of Saleeby records an eighth-generation descendant of Sarip Kabungsuwan, named Beratamey, to whom the Maguindanaon also trace their ancestry. The Manobo name, Beletamey, is the regular phonological equivalent of Beratamey. (See N. Saleeby, *Studies in Moro History, Law, and Religion*, Bureau of Public Printing, Manila. 1905, p.36.)

Dell Hymes also suggests the possibility of an inherited plot shaped to fill a local function and meaning. (See Dell Hymes, "Introduction: Toward ethnographies of communication," in J.J. Gumperz and D. Hymes (eds), *American Anthropologist Special Publication* 66:6 part 2, 1964, pp. 1-34.)

assessments of the story-participant's character, as well as assurances that they themselves would never want to be guilty of a misdemeanor such as that![53] And, all without direct recourse to didacticism or exhortation.

The linguistic choices made by the Manobo raconteuse of traditional narratives are socially and culturally significant in determining the argumentation process and the specific rhetorical goals achieved. As entertainment, the Manobo narrator's story becomes an unparalleled means for effectively transmitting their highly-valued cultural goals and values. When the story is further adapted to a repeated series of encounters, it provides maximum opportunity for drawing support or condemnation from an audience of folk jurors. And when the story is further employed as parable [*sempità*], in establishing precedent in the settlement of Manobo custom-law cases, its reiterative force is unexcelled in Manobo oral tradition.

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53. Although a majority of the Manobo audience has heard the story before, the narrator's shaping of her narrative to illustrate the particular issues involved in the settling of each custom-law case and dispute provides a considerable amount of variety in the development of her story's plot. But of even greater importance for maintaining "audience interest" is the Manobo narrator's ability to maintain the emotional involvement of her audience through the important Manobo cultural implications found strategically distributed at peak points throughout her narrative. For it is these cultural implications that constantly involve an audience as society's jurors in supporting or condemning a story-participant's action now! The very perpetuation of Manobo culture stands to suffer from their silence! For tomorrow may be too late!

1. BAD CHARACTER (GIRL) AND GOOD CHARACTER (GIRL)[1]

AT480 *The Kind and the Unkind Girls.*[2] Principal *motifs* are: L50 Victorious youngest daughter; K2212 Treacherous sister; usually elder sister. B570 Animal (crocodile) serves men; H1020 Tasks contrary to laws of nature; B350 Grateful animals (deer grateful for being rid of its disabling fat); Q41 Politeness rewarded; Q40 Kindness rewarded; Q281 Ingratitude punished; H580.1 Girl given enigmatic commands must do the opposite; D1860 Magic beautification; D1870 Magic hideousness; F547.6.1 Remarkably long pubic hair.[3]

This narrative contains episodes I, II, III, IV, and VIII from the well-known international tale type AT480

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1. Ilianen Manobo folk etymology explains "Bad Character Girl" *Si Meraat Bawa* and "Good Character Girl" *Si Mepiya Bawa* as being derived from *si* "person marker" and *meraat* "bad" (or *mepiya* "good") along with *bava* "to carry on the back" since "Bad Character Girl" is repeatedly characterized as greedily taking the largest carrying-basket she can find whenever asking for food. During storytelling performances, Manobo audience interaction often criticizes her for being "covetous" *egkeima*, "selfish" *egkelagew*, and "jealous" *ebpekid-indig*, characteristics which are a violation of acceptable Manobo *betasan* "custom." Manobo women displaying these characteristics are often referred to as acting like Meraat Bawa.

It is of significance to note that the Maranao word for "carry, as on the back" is *bawa*; Ilianen Manobo *bava* and Maranao *bawa* are genetically related.

The high incidence of loan words of Malay origin found in Manobo, and the title of the Indonesian variant of this story: "*Bawang Putih und Bawang Merah*" (see Ernst Ulrich Kratz, *Indonesische Märchen*, 1973, pp. 108-110) may suggest the possibility of *bawa* having been borrowed with the narrative from their Muslim Maguindanaon neighbors at an early date. R.J. Wilkinson's Malay-English Dictionary gives as root meaning of *bawa* "conveyance" or more figuratively "one's conduct or behavior," as in the example *Si Bawa Mulut* "a tale-bearer." (See R.J. Wilkinson, *A Malay-English Dictionary*, Part I, p. 93.)

2. All tale-type classifications in this volume are based on Antti Aarne and Stith Thompson's *The Types of the Folktale*, Helsinki, 1964.

3. Unless otherwise indicated, all motif classifications in the volume are taken from Stith Thompson's *Motif-Index of Folk-Literature*, Volumes 1-6, Indiana Univ. Press, 1966.

1. Si Meraat Bawa wey si Mepiya Bawa

Hane riyà te pè ma kayi te deruwa ne etew ne raha ne edsuled. Iyan ngaran kayi te kakey ne ed-ingeranan ki Meraat Bawa. Iyan ini ari ne ed-ingeranan ki Mepiya Bawa.

The Spinning-Women by the Spring. The Kind and the Unkind Girls. In *Anmerkungen zu den Kinder-und Hausmärchen der Brüder Grimm* it is No. 24, "Frau Holle." An extensive study has been published by Warren E. Roberts, which examines over nine-hundred versions representing over fifty countries. The distribution is densest in northern Europe, with Finland, Estonia, and Sweden each reporting over one-hundred texts. It is also well-known in India and Japan, and five versions were cited from the Philippines in Roberts' study. Three of these Roberts felt had been influenced to varying degrees by Spanish tradition while two "may...represent a survival of an Indic tradition." (See Warren E. Roberts, *The Tale of the Kind and the Unkind Girls*, p. 156.) For three Maranao versions see *Mindanao Art and Culture*, Number One, 1979, pp. 66-68; 69-71; and 72. For a Maguindanaon variant see Clement Wein, SVD, *The Two Different Women*, 1986, pp. 5-26. And for a further Ilianen Manobo version see H. Wrigglesworth, *An Anthology of Ilianen Manobo Folktales*, 1981, pp. 180-194.

The story was narrated in Ilianen Manobo by Mrs. Mengsenggilid on July 22, 1976. It was recorded and translated into English by Hazel Wrigglesworth of the Summer Institute of Linguistics.

Take note, there we are now with[4] these two young women who are sisters. The name of the older one was Meraat Bawa. The younger one was called Mepiya Bawa.[5]*

**Ne an pè be se menge ngaran ne senge bias!*
"Now those are some names!"

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4. *Hane riyà te pè ma kayi te:* "Take note, there we are now with..." is a conventional Manobo story setting used by a narrator to take his audience to the very place where the story is taking place. (For a detailed discussion see H. Wrigglesworth, "Manobo Storytelling as Approximation to Drama," in *Philippine Quarterly of Culture and Society*, Vol. 12(1984):226-229.)

5. Audience participation is indicated by an asterisk where it occurred throughout the narrative.

Migkahi si Mepiya Bawa te ke sikandin te, "Bayi, kuwa ka en su ebpengali ki pà diyà te ki Beliyudung ke meama edutun," ke sikandin, "ne balu."

Migkahi en si Meraat Bawa te ke sikandin te, "Bayi, pengali ka en ma su wey ad dema ebpengali ke ebpekeulì ka en."

Migenat en ini se ari ini ne ebava en te binevey ini se ari ini. Ne nekeuma kayi te balu ini ne migkahi en te ke sikandin te, "Mibpengkayi a," ke sikandin pè ma, "su ebpengali a."

Migkahi en ini se balu te ke sikandin te, "Pengali ka en." ke sikandin pè ma.

Wey tì mid-ipanew en la ini se raha ini senggeley te binevey rin ini se raha. Nekeuma riyà te kesilaanan ini se raha ini ne wey embe mebpengali en ne warà dà meserepa se imbayà kayi te raha ini ne nekepenù en te binevey rin.

"Ah," ke sika raha ini, "ne ed-ulì ad." ke sikandin pè ma.

Nekesihid ini se raha kayi te pemulaan ini ne sahing ne, bah, merakel imbe iya ne melutù. Ke sika raha ini ne,

"Warà a mekevuyù kayi te sahing,
ah," ke sikandin, "ne edlevundus ad tumù.
Ed-ulì ad," ke sikandin pè ma.
"Mepiya ve ne egkuwa a kayi te sahing ke nekepehetew a."
Mid-ulì en dà ini se raha ini.

Mepiya Bawa spoke saying, "You come with me for we'll dig sweet potatoes over there at Beliyudung's[6] place, the man," she said, "who is a widower."

Meraat Bawa spoke then saying, "Sister, you go ahead and dig sweet potatoes for I'll go and dig after you return home."

This younger sister set out then carrying her basket. Upon arriving at the widower's she spoke saying, "I've come," she said, "to dig sweet potatoes."

This widower then spoke saying, "You go ahead and dig," he said.

Well *ti*[7] the young woman set out carrying her basket[8] on her shoulders. Upon arriving at the sweet potato field this young woman is digging now,[9] and she hadn't gone a fathom's distance[10] when her basket was already filled.

"*Ah*,"[11] said the young woman, "I will go home now," she said.

This young woman passed by a field here planted with bananas and *bah*,[12] there were many that were ripe. Said the young woman,

"I didn't ask for bananas,
ah,"[13] she said, "I'd better continue on my way.
I'll go on home," she said.
"It would have been all right to take some of these bananas if I had asked permission."

This young woman simply went on home then.*

**Mepiya ma!*
"That's really good (a good way to act)!"

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6. *Beliyudung*: a character in Manobo oral literature who is reputed to possess special ability in sizing up a person's character; hence the common Manobo expression *ebelveliyudung* "to assume the role of Beliyudung in the judgment of character."

7. *ti:* an exclamation which in this context strongly affirms the request just made by the enquirer.

8. *binevey*: a type of large basket which is square on the bottom and round at the top.

9. In order to heighten the vividness of certain events in her story, the Manobo narrator shifts her surface-tense from past tense to the Dramatic Present Tense. (For further discussion of this device see H. Wrigglesworth, "Manobo Storytelling," pp. 231-233.)

10. *repa:* a fathom; the length of one's outstretched arms.

11. *Ah*: An exclamation expressing surprise that she has finished so quickly.

12. *bah*: and its variant babeba are exclamations of surprise.

13. *ah*: an expostulation as she reasons with herself.

Nekeuma kayi te baley rut te kemuney te kesilaanan ne mid-itindeg en ini se raha. Migkahi en ini se raha te, ke sikandin pè ma ini te, "Ed-ulì ad."

Migkahi en ini se meama te, "Uya," ke sikandin, "ulì ka en."

"Apey ve ke ed-ulì a," ke sikandin, "ne egkiyug a perem keniyà te sahing."

"Ew," ke se meama ini ne, "embiya egkiyug ka ne tevà ka," ke sikandin, "ketà te sahing." ke sikandin.

Arà en la se mid-ipanew ini se meritan ini ne nekeuma kayi te sahing ne midtevà din en ke sahing. Ke sikandin ne, "Senge ulig dà se egkuan ku su pira embe se bava ku," ke sika raha, "te mevahat utew." Neketevà dà ne mid-ulì en.

Nekeuma ka maa kayi te binevey nu ne isempiring maa kayi te raha ne med-ipanew ka en. Wey embe med-ulì en ini se raha. Nekeuma riyà te kakey rin ne irenà se bava rin.

Migkahi en ini se kakey rin ne si Meraat Bawa te ke sikandin, "Etuwey," ke sikandin, "dekelà bes iya se nekuwa nu ini!" ke sika kakey rin. "Egkuwa a pà dema," ke si Meraat Bawa, "su kenà ka ve su ebpengali a pà dema, su selevù ku ini se warà mekepengali."

Arriving here at the house of the owner of the sweet potatoes, the young woman stood still. She spoke then saying, "I'm going home now."

The young man spoke then, "All right," he said, "you go on home now."

"Although I've said I was going home," she said, "I would really like to ask for some of those bananas."

"Well," said the man, "if you want to, then cut some," he said, "of those bananas."*

Kenà kew pè be iya rema kayi te meama!
"You can't outdo that man (for generosity)!"

At that the woman left and came to the banana patch and cut some bananas. Said she, "One stalk of bananas is all I will take for what I am carrying," she said, "is already heavy." When she had cut a single stalk of bananas she then went home.

You[14] went back to your basket now and it is being slung over the shoulders of this young woman and you are now going home.[15] Upon arrival at her older sister's, she is putting down her load.*

Hedù!
"Keep on (you're telling it as it is)!"

This older sister, Meraat Bawa, spoke saying, "*Etuwey*,"[16] she said, "you've certainly got a lot here!" said her older sister. "I'm going to get some also," said Meraat Bawa, "for you aren't going to be the only one, because I will also go to dig some later, because I seem to be the only one who hasn't gone yet to dig." *

Ye, inteng ka ve!
"See what you missed (by not going)!"

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14. To enliven the imagination of her audience, the Manobo storyteller draws upon a shift to the second person "you" to identify with a story-participant on stage. (For further discussion see "Manobo Storytelling," pp. 229-231.)

15. The rhetorical devices described in footnote numbers 9 and 14 are combined in this sentence.

16. *Etuwey*: an exclamation indicating surprise and pleasure.

Mid-itindeg si Meraat Bawa ne perusa rin se binevey rin ne mid-ipanew ka en. "Egkuwa a pà dema," ke si Meraat Bawa, "su ebpengali a pà dema."

Wey embe rema med-ipanew en si Meraat Bawa ini se edsenggeley te binevey rin. Warà dà meuhet ne nekeuma en kayi te baley te kemuney rut te kesilaanan. Diyà ka pà te lama ne mibensag en si Meraat Bawa te, "Ruen ka red te baley?"

"Ew," migkahi en ini se kemuney te kesilà te, "ini a red."

"Ew, mibpengkayi a su ebpengali a pà dema," ke sikandin.

"Wey," ke sika kemuney ini, "engkayi ka en su ibpenurù ka ketà te kesilà."

Wey embe ipenurù en kayi te meama ini se kesilà ini. Endei ke pà kayi te newatak en su insempayat en te tued ini se kesilà ini su neamin en te bavuy. Mibpengali si kuwa ini Meraat Bawa ini.

Ke si Meraat Bawa, "Meambe mulà ini ke kayi a ebpepengelia te newakis en utew ini?"

"Ew tì," ke sika meama ini ne, "an iya ke kesilà, kema pengali ke en ma su mesarig an ne kesilà."

Wey embe mibpengali maa si Meraat Bawa ini ne warà iya egkekita rin. "Ayan be imbe mulà," ke si Meraat Bawa, "se igkeepes ku. Meambe mulà si Mengari ke mibpengali ne meambe mulà ke nekepenù te binevey?"

"Ew," ke sika kemuney rut te kesilà ini, "keniyan ded iya mibpengali ke ari nu. Ne meambe ke levùlevù nu te kenà ebpekekita ne ke ari nu ne mibpengali mulà ruen ne dekelà be ne kesilà mulà keniyan. Warà ebpemebiraan ku," ke sika kemuney rut te kesilà.

Engkey pè be ini se midwaleng si Meraat Bawa ne mid-alin en maan si Meraat Bawa. "Iyan tumù," ke si Meraat Bawa, "ne tehaad te warà

Meraat Bawa stood up then and is taking down her basket (from where it hung) and you set out now. "I'll get some also," said Meraat Bawa, "for I can dig sweet potatoes too."

And so Meraat Bawa is setting out with her basket slung over her shoulders. It wasn't long before she arrived at the house here of the owner of the sweet potato patch. You were still there in the yard when Meraat Bawa shouted, "Are you still there in the house?"*

Hmm, mesasew utew an!
"Well, she's a fast one!"

"Well," replied the owner of the sweet potatoes, "I'm still here."

"Well, I've come because I'm going to dig sweet potatoes also," she said.

"All right," said that owner, "come on so I can show you where the sweet potatoes are."

And so this man is directing her to the sweet potatoes here. Where you are now the roots are gone and the sweet potatoe vines are draped over a tree stump because the roots have been consumed by the pigs.* Meraat Bawa began to dig.

Gerami nu ve rema, Meraat Bawa!
"Go ahead and try, Meraat Bawa!"

Said Meraat Bawa, "Why have I been sent here to dig where it has completely been destroyed?"

"Well, *ti*," said the man here, "there are sweet potatoes there, you dig now for there are big ones there."

And so Meraat Bawa dug again here but there was nothing to be seen. "It's exactly this sort of thing," said Meraat Bawa, "that makes me angry. Why is it that Younger Sister was able to dig sweet potatoes and why is it that she filled her basket?"

"Well," said the owner of the sweet potatoes, "right there is where your younger sister dug. And why is it that it's only you who isn't able to see any when your sister dug right there, on the other hand, and there were large sweet potatoes there? I don't show preferences," said that owner of the sweet potatoes.

What should happen now is that Meraat Bawa proceeded to transfer to another place. "I'd better," said Meraat Bawa, "since I wasn't able to

egkekita ku ne iyan tumù se kayi a te sahing tumù egkuwa," ke si Meraat Bawa.

"Wey," ke sika meama, "penginteng ka en ma lavew keniyan te sehinganan an," ke sika kemuney rut te sahing, "su apey ruen ded egkekita nu. Meambe ke levùlevù nu te kenà mulà ebpekekita ne ke ari ne mibpengali kayi ne meambe ke mesarig mulà ne nekuwa rin?"

Engkey pè be ini se mid-ipanew en maa si Meraat Bawa ini ne nekeuma ka kayi te sehingenan ini ne wey ka embe mibpememengà ini ne matag si Meraat Bawa se ebpemengà ne warà iya egketuen din ne metesan ne sahing.

"Endei a be mulà," ke si Meraat Bawa ini, "ebpekekuwa ini te egkepentiyari ku uvag su warà bes mulà kayi? Ne meambe mulà si Mengari," kahi pè ma ni Meraat Bawa, "ne mesarig ne nekuwa rin su nenge lutuan en, nenge begbahan en," ke si Meraat Bawa. "Iyan tumù se ed-ulì ad," ke si Meraat Bawa.

Wey mid-ulì en si Meraat Bawa. Ke si Meraat Bawa ini, "Ed-ulì ad," ke si Meraat Bawa, "su levùlevù ku mulà ini te warà mulà nepentiyari rin," ke si Meraat Bawa. "Ne ke ari ku," ke sikandin pè ma ne, "mesarig mulà ne nepentiyari," ke si Meraat Bawa. "Iyan tumù," ke si Meraat Bawa, "se ed-ulì ad."

"Wey," ke sika kemuney ini, "ulì ka en asal warà dapat nu kedì su pinepengali ku red sikew," ke sika kemuney te kesilà.

Engkey pè be ini se mid-ulì en si Meraat Bawa. Nekeuma ka rà diyà te baley ne indenà nu se binevey nu ne wey warà tetehuen kayi te binevey rin. Su iyan din dà uvag nepentiyari eyè se sahing ne meherilà uvag eyè se midtevà din. Irenà ni Meraat Bawa ubpat te nekekuwa rà eyè ne mid-ilutù en si Meraat Bawa.

find anything here, I'd better get some of these bananas," said Meraat Bawa.*

Nè be!
"Keep going (don't stop here)!"

"All right" said that man, "go and look for some bananas," said that owner of the bananas, "so you can find something. Why is it that it's only you who isn't able to find anything but your younger sister dug sweet potatoes here and why is it that she, on the other hand, was able to find a lot?"

What happened next is that Meraat Bawa set out then and you arrived here at the banana patch and so you began searching but even though Meraat Bawa searched, she could not find any bananas that were ready to pick.

"Where," said Meraat Bawa, "will I ever get anything to take home for there's nothing here? And why is it that Younger Sister," said Meraat Bawa, "got many that were ripe, ripened right on the stalk," said Meraat Bawa. "I'd better go home now," said Meraat Bawa.

And so Meraat Bawa went home. Said Meraat Bawa, "I'll go home now," she said, "but it's I alone who doesn't have anything to take home," said Meraat Bawa. "And my younger sister, on the other hand," she said, "got a lot to bring home," said Meraat Bawa. "I'd better," she said, "go home now."*

Bantang be maa ki Meraat Bawa ini!
"Pity poor Meraat Bawa!"

"Well," said that owner, "go home now as long as you have no ill feelings toward me for I let you dig sweet potatoes also," said that owner of the sweet potatoes.

And what then but Meraat Bawa went home. You arrived there at the house and you put down your basket, but there was nothing in her basket. For the only thing she had brought home was a very young soggy[17] banana which she had cut. Meraat Bawa put down her basket while taking the one banana which Meraat Bawa then cooked.

17. *meherilà:* from *dilà* tongue, to be like the tongue in its clammy, sticky texture.

Hane nekeipus dan dà maa se edramag ini ne migkahi en maa si Mepiya Bawa te, "Kuwa ka en, Meraat Bawa, su ebpemìpì ki pad," ke si Mepiya Bawa.

"Wey uya, apey ve engketà ne una ka en su wey ad dema ebpemìpì ke ed-ulì ka en," ke si Meraat Bawa.

Hane engkey pè be ini se kua ni Mepiya Bawa se kulambù rin ini ne pemìpì. Nekeuma ka riyà te wayig ini ne mebpemìpì si Mepiya Bawa. Nekekuwa si Mepiya Bawa ini ne ikagkag ni Mepiya Bawa ini se kulambù. Ey-eyari te eberat ini se kulambù ini. Nekeipus ka se eberat te kulambù nu ini ne midtepad ka en maa kayi te wayig ne bukekara ni Mepiya Bawa se bulvul din su mibpemeluhu si Mepiya Bawa.

Ke sika pait ini, "Mepiya Bawa, ebigkaten ku ini se benget nu," ke sika pait.

"Ew," ke si Mepiya Bawa ini, "wey bigkata nu en."

Medwaleng ini se pait ne bigkata ini se pait ne bigkata ini se bulvul ni Mepiya Bawa. Ne babeba, mibmelayat en imbe iya se bulvul ni Mepiya Bawa su senge tikù kayi te wayig ini ne egkekuan kayi te bulvul ni Mepiya Bawa ini.

Nekeipus si Mepiya Bawa ini se mibpemìpì ne ke si Mepiya Bawa ne, "Ed-ulì n pad."

Ne wey tì ne mibmerayirayi en si Mepiya Bawa su melayatlayat en ini se bulvul ni Mepiya Bawa ini. Nekeuma ke en diyà te baley ini ne ubpat te nekita ke en ni Meraat Bawa.

Migkahi en si Meraat Bawa te, "Meambe ke nedsalin ka en ayan, Mepiya Bawa? Su melayat en an se bulvul nu. Su migenat ka kayi te valey," kahi pè ma ni Meraat Bawa, "ne mevavà ded dema an se bulvul nu ne meambe ke mid-ulì ka an se ebpemeyhù," ke si Meraat Bawa, "ne mibmelayat en an se bulvul nu?"

"Wey," ke si Mepiya Bawa, "ebmenmenuwen ta ve?"

Take note, as soon as they had something to eat Mepiya Bawa said, "Come on now, Meraat Bawa, for we'll do the washing now," said Mepiya Bawa.

"Well all right, however you go on ahead for I'm also going to do a washing after you come back," said Meraat Bawa.*

*Layun iya edsivey si Meraat Bawa ini!
"Meraat Bawa is always doing things by herself!"

Take note, what then but Mepiya Bawa got her mosquito net for washing. You arrived there at the river and Mepiya Bawa is washing it. Mepiya Bawa then got her mosquito net and is drying it (in the sun). Very carefully she spread out this mosquito net here. When you had finished spreading out your mosquito net you then returned again to the river here where Mepiya Bawa is unwinding her topknot of hair for she will wash it.

Said the *pait*-fish,[18] "Mepiya Bawa, I'll pull your pubic-hair[19] for you," said the *pait*.

"Well," said Mepiya Bawa, "all right, go ahead and pull it."

The *pait*-fish is proceeding now and is pulling the hair of Mepiya Bawa's head.[20] And *babeba*[21] Mepiya Bawa's hair became very long then, for it extended to one curve of the river, this hair of Mepiya Bawa.*

*Na inteng kew ve!
"Now you just take a look at that!"

Mepiya Bawa finished washing then and said, "I'll go home now."

And *ti* how beautiful Mepiya Bawa had become because the hair of Mepiya Bawa was now extremely long. You arrived then at the house and you were immediately seen by Meraat Bawa.

Said Meraat Bawa, "What has changed you, Mepiya Bawa? For now your hair is very long. But when you left the house," said Meraat Bawa, "your hair was still short, and why is it that after coming from bathing," said Meraat Bawa, "your hair has become so long?"

"Well," said Mepiya Bawa, "what can we do about it?"

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18. *pait*: a small fish, such as minnows.
19. *benget*: pubic hair.
20. *bulvul*: the hair on one's head.
21. See footnote number 12.

"Ah," ke si Meraat Bawa, "egkuwa a pà dema ebpemìpì apey rema ebmelayat ini se bulvul ku," ke si Meraat Bawa.

"Ew na," ke si Mepiya Bawa, "ne edlived a red ma ini su egkenkenen ku pà arà se kuwa ku kulambù," ke sikandin, "su ed-engayen ku en," ke sikandin, "su nemeraan en buwa."

Arà embe se mid-una en si Mepiya Bawa. Midtahak din pà si Meraat Bawa su egkuan din pà se kuwa rin kulambù. Ed-una ka en, Mepiya Bawa.

Nekeuma ka kayi te imberat nu ne kuwa ini kulambù ne migkahi en ini se mengawag ini te, "Kenà nu pà kenkena, Mepiya Bawa, ayan se kulambù nu su ed-indesan ku pà."

"Ew," ke si Mepiya Bawa, "wey indesi nu en ma. Misan ku egkenkena ne egkeindesan nu pà."

Megkuwa ini se mengawag ini ne mepeeṅdutun te kulambù ni Mepiya Bawa ne wey rin ura eteluhi ini se kulambù ne babeba neeneb din ke kulambù te etelug. Mid-eteluhan din en ini se kulambù. Mid-umew en ini se mengawag te, "Mepiya Bawa, ne kua nu en ini se kulambù nu ini su nepiri en te tai ku," kahi pè ma te mengawag.

"Wey, uya," ke si Mepiya Bawa, "mepiya ma arà."

Beyai ni Mepiya Bawa ini ne nekeuma ka kayi te kulambù ini ne babeba, neey-eman ma si Mepiya Bawa su migumputian ma imbe iyan ini se kuwa ini etelug te mengawag ini.

Kehingginawa ni Mepiya Bawa, "Mepiya ves arà. Kunaan ku," ke si Mepiya Bawa, "ke nekeuma a ne nepenù en te tai ke kulambù ku maa te etelug bes," ke si Mepiya Bawa.

"*Ah,*" said Meraat Bawa, "I must do my washing also so that my hair will become long also," said Meraat Bawa.•

•Nè ki Meraat Bawa ini!
"Be careful, Meraat Bawa!"

"Well all right " said Mepiya Bawa, "and I still have to go back again for I have to bring home my mosquito net," she said, "for perhaps it's already dry."

With that Mepiya Bawa then went on ahead. She left Meraat Bawa behind because she had to get her mosquito net. You went on ahead, Mepiya Bawa.

When you reached your mosquito net spread out to dry a wild hen[22] said, "Don't take it home yet, Mepiya Bawa, that mosquito net of yours, for I will defecate on it first."

"Well," said Mepiya Bawa, "go ahead and defecate on it. Even though I have to take it home, you can defecate on it first."

This wild hen is proceeding and going over there to the mosquito net of Mepiya Bawa, but instead she is laying eggs on the mosquito net and *babeba* the mosquito net is covered with eggs. She had laid eggs on the mosquito net. The wild hen then called out, "Mepiya Bawa, you can get your mosquito net now for it's wet with my manure," said the wild hen.

"Well all right," said Mepiya Bawa, "that's all right."

Mepiya Bawa is going over to it and, when she reached her mosquito net, *babeba*, what a nice sight for Mepiya Bawa because they shone white there—these eggs of the wild hen.•

•*Etuwey keniyan!*
"A nice sight there!"

Mepiya Bawa thought to herself,[23] "That's really good. I thought mistakenly," said Mepiya Bawa, "that when I arrived my mosquito net would be filled with manure, but instead there are eggs," said Mepiya Bawa.

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22. *mengawag:* a bird of the forest which lays eggs underground.

23. *Kehingginawa:* literally, "to say within one's breath," hence "to say to oneself."

Kua nu ne ey-eyari te ebputus ini se etelug ini ne med-ulì si Mepiya Bawa. Maa te nekeuma rà ne iyan din en neumaan ini se kakey rin ini ne diyan en te gumawan ini se migkuwa rin en dema ini se kulambù rin.

"Na," ke si Meraat Bawa, "engkey embe an, Mepiya Bawa, an se bava nu iya maan?"

"Ew, etelug ini," ke si Mepiya Bawa.

"Arà be imbe iya," ke si Meraat Bawa, "se igkekuwa ku su levùlevù ku ve mulà maan iyan ini te warà bes ini idserà ku huntaani," ke si Meraat Bawa. "Edseserà ka en mulà maa huntaan na siaken ini ne warà idserà din. Edegdahawan ku pà bes dema te ebpemìpì ini se kulambù ku ini," ke si Meraat Bawa, "su apey rema ed-eteluhi pà te mengawag."

Midwaleng ini se Meraat Bawa ini ne mibpenaug ka en ne meabet imbe iya si Meraat Bawa su ebpegapas. Nekeuma ka te wayig ne berata ini se kulambù ne mebpemìpì.

"Ah," ke si Meraat Bawa,

"ne kenà en ma utew ebpekeimuan te puting ini," ke si Meraat Bawa,

"su kenà kud ma iyan kinahanglan se kuwa pad puting se egkeawà su asal ma ne meeteluhi huntaan ini se kulambù ku ini," ke si Meraat Bawa.

Wà dà mekebpira ne nekeipus en si Meraat Bawa ini su asal en uvag su neames ini se kulambù ini ne miguriviran din en su egkeanaana en ma. Kua ni Meraat Bawa ini se kulambù nu ne iverat ey-eyari.

Ke si Meraat Bawa ini, "Ne ed-upianan pà," ke si Meraat Bawa, "su iyan mepiya ke ebpekesipì se etelug te mengawag," ke si kuwa pè ma ini

You are carefully wrapping up these eggs here and Mepiya Bawa is going home. As soon as she arrived she met her older sister who was there in the doorway holding her mosquito net ready to be washed.

"Well," said Meraat Bawa, "what's that, Mepiya Bawa, that you're carrying now?"

"Oh, these are eggs," said Mepiya Bawa.

"It is just that," said Meraat Bawa, "which makes me angry because I, on the other hand, will be the only one not to have any viand today," said Meraat Bawa.* "You will be enjoying viand and I'll be the one without any viand. I'm going to hurry and wash my net too," said Meraat Bawa, "so that the wild hen can also lay eggs on mine."

**Henà nesihi en maa!*
"My how jealous (she is)!"

Meraat Bawa got busy and you went downstairs, and Meraat Bawa hurried off in order to get some too. You arrived at the river and spread out the mosquito net for washing.

"*Ah*," said Meraat Bawa,
"I don't need to wash out all of these stains," said Meraat Bawa,
"I don't need to get all of these stains out[24]
as long as there are eggs laid in my net," said Meraat Bawa.*

**Nè inteng kew ki Meraat Bawa!*
"Now all of you look at Meraat Bawa (and what she's doing)!"

It wasn't long before Meraat Bawa finished now and because the net was wet she wrung it out for she was in a hurry. Meraat Bawa took her mosquito net and spread it out very carefully.

Said Meraat Bawa, "It's spread out well," said Meraat Bawa, "for it will be good if the eggs of the wild chicken cover it right to the edge," said

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24. A master narrator does not want her listeners to miss a single crucial point in her story. As an effective rhetorical device she employs paraphrase, or carefully-metered couplets to tautologically underscore a surface structure peak which she does not want to go by unnoticed when the hour is late and the audience is tired.

Dennis Tedlock also discusses the implications of parallelism for Zuni oral narratives in his "On the Translation of Style in Oral Narrative," *Journal of American Folklore*, Vol. 84, University of Texas Press, Austin, Texas, 1971, p. 131.

Meraat Bawa. "Su iyan ku kiyug ne egkelewanan ku arà se ki Mepiya Bawa arà ne etelug."

Engkey pè be imbe ini se mid-awà en si Meraat Bawa ini ne midtepad ka en diyà te wayig. Nekeuma kayi te wayig ne bukekara maa ni Meraat Bawa ini se kuwa rin ini bulvul.

"Na," ke si Meraat Bawa ini, "ne endei buwa maa ke pait kayi ne kenà din ebigkaten ini se bulvul ku su apey rema," ke si Meraat Bawa, "ebmelayat pà dema ini."

Wà ka rà iyan mekuwa ini se edlalag ne migkahi en ini se pait te, "Meraat Bawa," ke sika pait pè ma ini, "menu, egkiyug ka red su ebigkaten ku ini se benget nu?"

Migkahi en ini se Meraat Bawa te,

"Iyan nu ma maa bigkata se benget ku?
Kenà din iyan ebigkaten!
Kenà din iyan ebigkaten ini se bulvul ku?
Su meambe mulà ke ki Mepiya Bawa ne melayatlayat ma?"

Midwaleng ini se pait ne bigkata rin pà iya ini se benget ni Meraat Bawa ne babeba mibmelayatlayat en.

"Maan la arà," ke si Meraat Bawa, "se iyan din maa mibigkat arà se benget ku se iyan ku ibpevigkat ini se bulvul ku su apey a mebmerayirayi?" ke si Meraat Bawa.

Engkey pè be mulà kayi te benget ku ini se mibmelayatlayat en ini,"
ke si Meraat Bawa.

"Nekevira a be mulà ini te ari ku," ke si Meraat Bawa,
"su merayirayi mulà ke ari ku su melayat ke bulvul din.
Na nekevira ad mulà ini," ke si Meraat Bawa,
"su iyan melayat ini se benget ku ini," ke si Meraat Bawa.
"Engkey embe mulà se kedtandangtandang ku se iyan melayat se
benget ku?" ke si Meraat Bawa.

Hane ebpememineg ka ini Meraat Bawa ne mibensag en ini se mengawag. Ke sika mengawag ne, "Eh, Meraat Bawa, egkuan ku ed-indesan ini se kulambù nu ini."

Meraat Bawa. "For what I would like is that the eggs will be more than those of Mepiya Bawa."

What happened next was that Meraat Bawa left it now and you returned to the water. She reached the water and then unwound her hair.

"Now," said Meraat Bawa, "where can the *pait*-fish be that it hasn't pulled my hair so that it also," said Meraat Bawa, "will get long?"

You hadn't yet finished speaking when the *pait*-fish spoke, "Meraat Bawa," said the *pait*-fish, "how about it, do you also want me to pull your pubic-hair?"

Meraat Bawa said,

"What you want to do is pull my pubic-hair?
That's not what needs pulling!
Why don't you pull the hair on my head?
Why not make it like Mepiya Bawa's which is very long now?[25]

The *pait*-fish is proceeding now and is pulling the pubic-hair of Meraat Bawa and *babeba* it became very long then.

"Why is it," said Meraat Bawa, "that it pulled my pubic-hair when I asked it to pull the hair on my head so that I would be beautiful?" said Meraat Bawa.

"What should happen, on the other hand, is that my pubic-hair is very long now," said Meraat Bawa.

"I'm different now from my younger sister," said Meraat Bawa,
"for my younger sister, on the other hand, is beautiful because of her long hair.
But I'm different, on the other hand," said Meraat Bawa,
"for what's long on me is my pubic-hair," said Meraat Bawa.
"How can I fix myself up now when what is long is my pubic-hair?" said Meraat Bawa.

Take note, you now heard, Meraat Bawa, the call of the wild hen. Said the wild hen, "*Eh*,[26] Meraat Bawa, I will get your mosquito net to defecate on."

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25. A further means by which the Manobo narrator marks the surface structure peak of an episode is by the use of rhetorical question. Since the occurrence of rhetorical question in narrative partakes of certain features of dialogue without being true dialogue, Robt. Longacre posits the term 'pseudo-dialogue', plotting it on a parameter with four ordered values:

Narr -> Pseudo-Dialogue -> Dialogue -> Drama

(See Robt. E. Longacre, *An Anatomy of Speech Notions*, p. 221.)

"Why" questions are often interpreted as a rebuke by Manobos. As a rhetorical device, they serve to mark the peak of an episode.

26. *Eh:* an exclamation which not only serves as an attention-getter in this context, but also serves to denote a change of speaker in the dialogue.

Ke si Meraat Bawa,

"Iyan nu ve maa kua keniyan se ed-indesan nu ayan se kulambù ku ayan?" ke si Meraat Bawa.

"Kenà din ed-eteluhan su tai ves maan se igkuwa nu keniyan te kulambù ku ayan?"

Medwaleng ini se mengawag ne mebpendiyà ini se mengawag te kulambù ni Meraat Bawa ne indesi rin pà iya. Ne langun imbe iya rut kulambù ne mid-eneb te tai rin. Ne mid-umew en ini se mengawag te, "Na, Meraat Bawa, kua nu en ini kenkena su nepenù en ini te etelug," ke sika kuwa pè ma mengawag.

Hane midwalengwaleng si Meraat Bawa ini ne midtekereg ke en. Ne wey ne ini en imbe ini se ed-ipanew si Meraat Bawa ini ne eguyhuyuren din en su mibmelayatlayat en ma ini se benget din su mibigkat dut pait. Pendiyan en si Meraat Bawa te kulambù rin ne nekeuma ne nekeit-itindeg ka, Meraat Bawa, su engkey ve se kegkuwa nu kayi te kulambù se nepiri en te tai kayi te mengawag.

Iyan dà kahi ni Meraat Bawa te, "Warà bes iya maa rantek din ne mengawag! Meambe mulà arà ke kenà a igkeyru nikandin? Levùlevù ku mulà ini se mid-indesan dà mulà ini se kulambù ku," ke si Meraat Bawa, "ne ke ki Mepiya Bawa mulà ne kulambù ne warà mulà indesi su etelug dà mulà. Ini ve mulà ke igkeepes ku," ke si Meraat Bawa, "se ebpekevira a."

Migkuwa si Meraat Bawa ini ne mibpelilived ka, Meraat Bawa, ne pemìpì pà be maa seupi ini.

"Kenà ka embe imbe," ke si Meraat Bawa, "ebpekelived ne Mengawag ayan su an pà be imbe an ne ebpatey ka en. Maan arà ke mid-indesan nu rà ke kulambù?"

Kua ni Meraat Bawa ini se kulambù rin ne pemìpii ne mibidbiran ni Meraat Bawa ini se kulambù nu ne med-ulì si kuwa ini Meraat Bawa. Nekeuma ka riyà te sepiring ne riyà nu iverat ini se kulambù nu.

Said Meraat Bawa,
"So what you're going to do is defecate there on my net?" said Meraat Bawa.*
"Instead of laying eggs, it's manure you're going to put on my mosquito net?"[27]

**Ah, merangit si Meraat Bawa!*
"Ah, Meraat Bawa is angry!"

This wild hen is proceeding in going over there to the mosquito net of Meraat Bawa and is really defecating on it. And all of the net was filled with its manure. Then the wild hen said, "Now, Meraat Bawa, you can get your net for it's filled with eggs," said that wild hen.

Take note, Meraat Bawa proceeded and you went up then (to where it was). And now as Meraat Bawa went she kept pulling along her pubic-hair that had become very long because of having been pulled by the *pait*-fish. Meraat Bawa went over to her net and reaching it you stood still, Meraat Bawa, for what indeed should you have here in your net is that it is soaked with the manure of the wild-hen.

The only thing that Meraat Bawa could say was, "That wild hen has no sense!* Why is it that she had no pity on me? I am the only one whose net was defecated on," said Meraat Bawa, "while Mepiya Bawa's net, on the other hand, was not defecated on but had eggs in it instead. This is what makes me angry," said Meraat Bawa, "that I'm treated differently."

**Nè su neruruhù si Meraat Bawa!*
"My (what strong words) because Meraat Bawa is disappointed!"

Meraat Bawa got it and you returned home then, Meraat Bawa, to wash it again.

"You will never," said Meraat Bawa, "be able to return, Wild Hen, for if you do you will die! Why did you defecate on my mosquito net?"

So Meraat Bawa is getting her net and washing it and Meraat Bawa then wrung out the net and is going home. You arrived nearby your house and there you spread out your net.

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27. The narrator combines rhetorical question with rhetorical underlining in order to mark a surface structure Peak (Climax) in her narrative. This is noted and responded to by the Manobo audience with: "My, Bad Character (Girl) is angry!"

"Meambe ayan?" ke si Mepiya Bawa. "Kenà diyà dà ni Mengekakey iverat te kuwa en gebgevasan te wayig su mepiya edutun ne egkegkahan," ke si Mepiya Bawa.

"Ed-ayu a," ke si Meraat Bawa, "egkagkag ketà te mid-indesan dà mulà te mengawag ke kulambù ku? Na ke keykew mulà ne kulambù ne etelug mulà se ingkuwa rin, na ke kedì ne tai rà an se nekeenget."

"Ah, na," ke si Mepiya Bawa, "ne midtaman dà be se kuwa ta hinawa, Meraat Bawa? Iyan tumù" ke si Mepiya Bawa, "se tehaad ne engkeniyan ne egkuwa ki pà su ebpenikep ki."

"Ew," ke si kuwa pè ma ini Meraat Bawa ini, "kenà a pad eduma te ebpenikep," ke si Meraat Bawa, "ugaid ne una ka pad."

"Wey uya," ke si Mepiya Bawa.

"Na iyan tumù," ke si Mepiya Bawa, "se tehaad te kenà ka pà eduma ne iyan a pad ed-una," ke si Mepiya Bawa.

"Iyan a pà lemban ed-una," ke si Mepiya Bawa.

Midwaleng ka rema ini, Mepiya Bawa, ne mibpendiyà ka en te buaya. Ke si kuwa pè ma Mepiya Bawa, "Menu, Buaya, ebpenikep a perem ini," ke si Mepiya Bawa, "ne kenà a ma egketau."

"Mepiya red," ke sika buaya, "ke edritan en nu pà ini se anak ku," ke sika kuwa buaya.

"Wey, tì, uya," ke si Mepiya Bawa.

Arè en la se migkuwa en dema ini se buaya ini ne mid-ipanew en dema ini se buaya. Iyan en dema mid-ipanew. Nekeuma ka, Buaya, kayi te wayig ne mibpenikep ka en.

Hane riyà te pà te ki Mepiya Bawa. Ke si kuwa Mepiya Bawa ini ne, "Iyan tumù se ibpuyut ku pà se anak ni Buaya ini," ke si Mepiya Bawa, "su apey mepiya se nanam ni Buaya te ebpenikep," ke si Mepiya Bawa.

"Why there?" said Mepiya Bawa. "Why doesn't Older Sister spread it out along the bank of the river for it's a nice place there for drying," said Mepiya Bawa.

"Why would I dry it there," said Meraat Bawa, "where the wild-hen defecated on my net? Now as for your net, on the other hand, it had eggs in it, but mine had manure spread all over it."

"*Ah*, now," said Mepiya Bawa, "since that is what happened, what can we do, Meraat Bawa? It would be better," said Mepiya Bawa, "for us to go fishing since you didn't get any eggs.

"Well," said Meraat Bawa here, "I won't go fishing with you," said Meraat Bawa, "so you go ahead."•

•*Kenà iya ebpekiduma si Meraat Bawa!*
"Meraat Bawa certainly isn't going to go along (with anyone)!"

"Oh, all right," said Mepiya Bawa.

"Now, I had better," she said, "since you won't go along—I had better go on ahead," said Mepiya Bawa.

"I'll hurry and go on ahead," said Mepiya Bawa.

You proceeded now, Mepiya Bawa, and you went there to the crocodile.[28] Said Mepiya Bawa, "How about it, Crocodile, I would like to catch some fish,[29] Crocodile," said Mepiya Bawa, "but I don't know how."•

•*Layun ma imbe menanew si Mepiya Bawa!*
"Mepiya Bawa is always polite!"

"It's possible," said the crocodile, "if you can take care of my child," said the crocodile.

"Well, *ti*, of course," said Mepiya Bawa.

With that the crocodile got busy and the crocodile went off then. It was the one to go. You arrived, Crocodile, here at the river and you fished.

Take note, there we are again with Mepiya Bawa.[30] Said Mepiya Bawa, "I had better put this child of Crocodile in his swinging cradle."[31] said Mepiya Bawa, "so that Crocodile will be contented catching fish."

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28. *buaya*: crocodile (Crocodylus porosus).

29. *ebpenikep*: to catch fish or shellfish by running a net or hands along the bottom of the water.

30. See footnote number 4.

31. *ibpuyut*: to place a child in a tubular skirt or blanket which is hung suspended from a rafter of the house and swung back and forth; in this narrative the cradle is made of vines.

Engkey pè be ini te kua ni Mepiya` Bawa ini se anak ni Buaya ini ne midlilang din en. Ubpat te midlilang si Mepiya Bawa. Iyan bayuk ni Mepiya Bawa se ke sikandin ini:

"Mangmangeya, Mangmangey,
U wata ni Buaya,
U wata ni Buaya,
Sinempuyut sa wageda,
Pinuyut sa lubpegida,
A mana bawu nu bedaka,
A bawu nu kemeniyana,
Si mangmangey."

What happened then is that Mepiya Bawa got the child of Crocodile and sang to her. Mepiya Bawa sang a lullaby. The words of Mepiya Bawa's song said this:

"Lullaby, lullaby,
Oh child of the crocodile,
Oh child of the crocodile,
Cradled in swinging vines,
A cradle of *Lubpegida*-vines,[32]
You smell like *Bedak*-powder,[33]
The smell of *Kemeniyana*-leaves,[34]
Lullaby."[35]•

•*Metau ura ne ebpemayuk si Mepiya Bawa ini!*
"Mepiya Bawa really knows how to compose a song-text!"

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32. *Lubpegida*: a wild small-leafed vine which is used for tying fence materials together. Its name is explained by Manobo folk etymology as a borrowing from their Muslim Maguindanaon neighbors; it is pronounced as *lubpehid* in Manobo when it is referred to apart from song.

33. *Bedak*: is referred to by Manobos as a Chinese product of face-powder once sold at local markets under the brand name of *Bedak*. It is interesting to note that a Maranao Dictionary also lists it as "powder, as in face powder." (See *A Maranao Dictionary*, Compiled by Howard P. McKaughan and Batua A. Macaraya, University of Hawaii Press, Honolulu, 1967, p. 56.)

34. *Kemeniyana*: the leaves of a bush which when dried give off a fragrant odor; it is used by Manobos for placing among their clean clothes kept in covered baskets, and is said to have derived its name from the Maguindanaon term *kamanian* "incense."

The Manobo narrator does not want her listeners to miss a single crucial point in her story. As an effective rhetorical device she employs paraphrase, or carefully-metered couplet, triplet, and quadruplet stanzas to underscore tautologically a surface structure peak which she does not want to go by unnoticed because the hour is late and the audience is tired. In the present instance, we approach the peak of the episode as Mepiya Bawa's exemplary act of kindness encourages the crocodile to work hard in catching as many fish for her as possible. And the narrator's rhetorical underlining of that peak is responded to by the audience with: "Mepiya Bawa really knows how to make up a song!" (For further discussion see Wrigglesworth, "Manobo Storytelling," pp. 238-241.)

35. It is worthy of note that in a variant entitled "De twee Zusters," recorded by Jan DeVries in *Volksverhalen uit Oost-Indie*, pp. 110-118, the kind daughter's lullaby sung to Crocodile's child is as follows: "Lullaby, lullaby/ Oh child of the crocodile/ His odor is as a fragrant blossom." While the unkind stepdaughter's lullaby says: "Lullaby, lullaby/ This child of the crocodile—/ Its odor is as bad as the stench of an open sore."

Wey merineg ni Buaya ini se suwara ni Mepiya Bawa ne nekeitindeg si Buaya ne nekepantew riyà te baley rin. "Hayi," ke si Buaya, "mepiya ves iya maa si Mepiya Bawa su midlilang din an se anak ku. Ne mepiya ves an se anak ku su meemut su ngareg te bedak an se anak ku. An arà pè bè," ke si Buaya pè ma ne, "kenà ke ve su ebpenikepan ku pà si Mepiya Bawa. Mepiya ves an se anak ku su meemut su ngareg te bedak."

Wey embe medtepad ini se buaya riyà te wayig ne wey kun ura iya mebpenikep ini se buaya ne tidtu kun ma imbe iya ne nekuwa ni Buaya su reruwa ne repa se migkuwa rin te melayat imbe ne repa ne nepenù imbe arà te derekelà ne serà ne mibiasbias en ne paras te serà su mibpemedsewitanan ni Buaya se serà. Su iyan din igkekuwa ke egkeenen ni Mepiya Bawa ne egkeelin-elin ne kenà nanam dut te eruan ke nanam dut kesili.

Midwaleng si Buaya ini ne ke si Buaya pè ma ne, "Ed-ulì ad su igkuwa ku en ki Mepiya Bawa ini se serà." Nekeuma si Buaya ini ne mid-umew en te nekeuma riyà te lama. "Mepiya Bawa, menu endei ke red?"

"Ew," ke si Mepiya Bawa ne, "ini a red, Buaya."

"Ew, na intengi nu ini se serà ini," ke si kuwa pè ma Buaya.

Midsiniling iya si Mepiya Bawa ne, babeba, nevenaran ke ma iya te kesili, se benaran, se eruan, langun te midtiberangan te serà ne rutun en ne migkuwa ni Buaya.

"Na," ke si Buaya ne, "ulì ka en, Mepiya Bawa, su apey ka mekepegelugan en su egkevitil ka en imbe an," kahi pè ma ne Buaya, "su geina a rà dema arà se mibpenikep. Ne wey merehen ma iya ini se

As Crocodile heard the voice of Mepiya Bawa she stood up looking in the direction of her house. "*Hayi*,"[36] said Crocodile, "Mepiya Bawa is really being kind for she is singing to my child. And what she's singing is good for she says my child smells like the perfume of *Bedak*-powder. Well now," said Crocodile, "nothing will hinder me now for I must catch fish for Mepiya Bawa. That child of mine is good (she says), for she smells good like the perfume of *Bedak*-powder."

And so this crocodile is returning to the river and how this crocodile really fished hard now, for it is said that Crocodile truly got two fathoms—of really long fathoms—[37](of vine) strung with really large fish of many different kinds of fish because Crocodile had selected from every kind of fish.* For what she was trying to get was food for Mepiya Bawa that was all different, for the taste of mudfish is different from that of eel.[38]

Nè be!
"Keep going!"

Crocodile got up now saying, "I'll go home now so I can give these fish to Mepiya Bawa." As Crocodile arrived in the yard she called out, "Mepiya Bawa, where are you?"

"Oh," said Mepiya Bawa, "I'm still here, Crocodile."

"Well, then you take a look here at these fish," said Crocodile.

Mepiya Bawa peeked through the cracks (of the woven wall) and *babeba* you (listener)[39] can just see those eels, large shrimp, mudfish, and all the other kinds of fish there that Crocodile had caught.

"Now," said Crocodile, "you can go home now, Mepiya Bawa, so that you can cook these for you must be hungry," said Crocodile, "because it has taken me awhile to catch the fish. And it's hard work fishing for until

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36. *Hayi*: an exclamation indicating extreme pleasure and relief.

37. *te melayat imbe ne repa*: of really long fathoms; since a fathom is measured by a person's outstretched arms, the implication here is that Crocodile's fathoms were much longer ones.

38. *eruan*: mudfish, *kestli*: eel.

39. In addition to a shift to the second person "you" to identify with a story participant on stage (see footnote number 14), the Manobo narrator shifts to the second person "you" or to the first person dual pronoun "we [you and I inclusive]" to tie herself more closely with her audience. (For further discussion see "Manobo Storytelling," pp. 229-231.)

kebpenikep su embiya kenà ki mekekuwa te serà ne kenà ki ebpekeulì, kahi pè ma ni Buaya, "su warà guna nu, Mepiya Bawa, te midsuhù kedì ke warà egkekuwa nu."

Nerineg dà dema ni Mepiya ini ne ke si Mepiya Bawa ne, "Pemenayik ke en su apey nu mekuwa ini se anak nu."

Hane engkey pè be ini se mid-ulì en si Mepiya Bawa ini. Ne nekeuma ka kayi te serà ne ke si Mepiya Bawa ne, "Kenà ku en mulà maa ini egkegaga ini se kuwa ku ini. Iyan tumù se ebearen ku rà ini," ke si Mepiya Bawa, "su mevahat utew."

"Ew, tì," ke si Buaya, "wà be maa lalew rin ke idtahak nu an se baad ne serà ne kenà nu egkevava," kahi pè ma ni Buaya. "Emina nu en an se serà."

Hane engkey pè be imbe ini se wey mibpeneehewit en iya rema ni Mepiya Bawa ini se nekuwa rin ini ne serà. Wà ke rà mekebpira ini Mepiya Bawa ne nekeuma kew en maa riyà te baley niyu.

Midsulew maa si Meraat Bawa ini
ne engkey ve iya kayi te rekelà imbe iya ne serà.
Engkey pè be ini se midsulew si Meraat Bawa ini
ne iyan din en nekita ini se ari rin ne mesarig imbe iya ne serà
ne nepentiyari rin.
Ke si Meraat Bawa ini,
"Edsuvar a pè bes dema
su duen en maa idserà nu ayan," ke si Meraat Bawa,
"ne siaken ne warà mulà kedì," ke si Meraat Bawa.
"Edsuvar a pà dema ebpepenikep ki Buaya."
"Wey ipanew ke en," ke si Mepiya Bawa ini.

we can catch something we can't go home," said Crocodile, "for there would be nothing, Mepiya Bawa, to give you after your having sent me."*

Ti, uya!
"Well, of course!"

Having heard that Mepiya Bawa called out, "Come on upstairs now so that you can get your child."

Take note, what then but Mepiya Bawa left for home. When she reached these fish (in the yard) Mepiya Bawa said, "I'm not able to carry all of these. I'd better divide these," said Mepiya Bawa, "for they're too heavy."

"Well, *ti*," said Crocodile, "there's no reason to leave any behind just because you can't carry them" said Crocodile, "you take all of those fish now."

Take note, what happened then was that Mepiya Bawa took all of these fish with her. It wasn't long before you, Mepiya Bawa, arrived at your house.

Meraat Bawa looked out and what should she see here but all of the fish.
What should Meraat Bawa see as she looked out was the huge catch of fish that her younger sister was bringing home.

Said Meraat Bawa,
"I'm going back where you just came from
for just look at what you have for viand there," said Meraat Bawa,
"while as for me there is nothing," said Meraat Bawa.
"I'm going back where you were[40] and have Crocodile fish for me too."*

Intengi nu be maa si Meraat Bawa!
"You just watch Meraat Bawa now!"

"Well go ahead," said Mepiya Bawa.

40. See footnote number 34.

Midwaleng dema si Meraat Bawa ini ne sengkiyawa ni Meraat Bawa se dekdekelà ne binevey. "Ebinevayen mulà sika," ke si Meraat Bawa, "se serà. Ipusan dè be keniyan te keykew an ne midtiyuk dà ne mepasang ne ebpeneheewiten. Iyan tumù ke binevey," ke si Meraat Bawa.

Rekdekelà imbe ne binevey se mibava ni Meraat Bawa. Wey ka embe med-ipanew, meriyù pà si Meraat Bawa ini ne mid-umew rin en si kuwa ini buaya. "Eh, Buaya, endei ka red?"

"Ew, ini a red," ke si Buaya pè ma ini.

"Warà ma ed-ipenawan ku," ke si Buaya,

"su wey anak ku ini ne warà edritan," ke si Buaya.

"Ew, mibpengkayi a ini su ebpepenikep a kenikew, Buaya."

"Wey," ke si Buaya, "iyan din dà ma iya kesikut ini ne anak ku ma iya ini ne warà edritan," ke sika Buaya.

"Ew, tì, ebpempememengà ke pà mulà te edritan te ini a red? Edritanen ku rà embiya ayan dà se kenà nu kebpekeipanew," ke si Meraat Bawa. Ne migkuwa en dema si Meraat Bawa ini ne mibpemenayik en.

"Na ipanew ka ve, Buaya," ke si kuwa pè ma ini Meraat Bawa.

So Meraat Bawa proceeded now and is picking up a very large basket[41] from the floor. "I'm going to take a basket," said Meraat Bawa, "for the fish. They're too difficult to carry when they've been strung on a string like yours. A basket is better," said Meraat Bawa.*

Tì maa, kenà be iya!
"Really now, it's not so (i.e. How absurd)!"

A very large basket indeed is what Meraat Bawa took with her. And so you are setting out now, and when Meraat Bawa was still in the distance she called out to this crocodile, "Eh, Crocodile, where are you?"*

**Inteng ke ma maa, Meraat Bawa!*
"You watch Meraat Bawa now!"

"Oh, I'm still here," said Crocodile.
"I'm not able to go away," said Crocodile,
"for there's no one to care for my child here," said crocodile.
"Well, I've come so I can have you fish for me, Crocodile."
"All right," said Crocodile, "the only problem is that I have a child and there is no one to look after it," said the crocodile.
"Oh, *tì* why go looking for someone to do that when I'm here? I'll look after her if that's all that's preventing you from going out," said Meraat Bawa. So Meraat Bawa proceeded and went up into the house.
"Now be on your way, Crocodile," said Meraat Bawa.*

**Nè be!*
"Keep going (and don't stop here)!"

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41. See footnote number 1 for an explanation of Manobo folk etymology which characterizes Meraat Bawa as always choosing the largest basket possible.

In a study by Warren Roberts entitled "The Special forms of Aarne-Thompson type 480 and their distribution," he points out that in variants of this narrative which have been recorded in Burma and the East Indies the girls are given a choice between baskets as a reward, and the kind daughter modestly chooses the smallest which turns out to be full of gold or other riches, while the bad sister "greedily chooses the largest basket" which is full of snakes or the like. (See Warren E. Roberts, "The special forms of Aarne-Thompson type 480 and their distribution" in *Fabula*, 1957-58, pp. 85-102.)

"Wey, uya," ke si Buaya, "upiani nu ma imbe su egkeulug ayan se anak ku," ke si Buaya, "ne kenà ku ebpeelahaan dà an se anak ku te senge timan ne eruan," ke si Buaya pè ma.

"Tì, ed-upianan ku ma," ke si Meraat Bawa.

Midwalengwaleng si Buaya ini ne mid-ipanew en. Nekeuma ka riyà te meribpes ne midlelangkeb en si Buaya.

Hane riyà te pà ki Meraat Bawa. Ke si Meraat Bawa pè ma ini ne, "Iyan tumù," ke si Meraat Bawa, "se ibpuyut ku pà ini se anak ni Buaya ini su kalu ke edsinehew."

Midwaleng si Meraat Bawa ini ne impuyut ini se kuwa ini anak ni Buaya. Nekepuyut dà ini se anak ni Buaya ini ne ke si Meraat Bawa, "Ne edlilangen ku pà ini se anak ni Buaya ini su kenà ebpekelipereng," ke si Meraat Bawa. Nekepuyut dà ini se anak ni Buaya ini ne midlilang nu en. Iyan bayuk maa ni Meraat Bawa se ke sikandin ini:

"Mangmangeya, Mangmangeya,
U wata ni Buaya,
U wata ni Buaya,
Sinempuyut sa wageda,
Pinuyut sa lubpegida.
A mana bawu nu tai,
A bawu nu tai nu manuk."

Wey merineg ni Buaya ini se anak din ini ne kenà bes mulà iring dut bayuk ni Mepiya Bawa ne meemut ke anak din, su nganì pà te ngareg bes te tai te manuk ini se anak din, ne nekeitindeg si Buaya.

"Iney!" ke si Buaya. "Meambe buwa arà ke neengketà maan arà? Su mebmemawù en maa ke anak ku te meemut ura arà te kinelilang ni Mepiya Bawa. Ne meambe maan arà ke mibmemawù en manen? Ah, wà bes rantek ni Meraat Bawa. Iyan tumù," ke si Buaya, "se ebpenikep ad su wà lalew ni Meraat Bawa se midritan dut anak ku."

Medwaleng ini se buaya ne medtepad kayi te wayig ini. Mebpenikep si Buaya ne iyan din dà uvag midsekedlew se senge timan uvag se muted

"Well all right," said Crocodile, "and you take good care of her because my child might fall," said Crocodile, "and she's worth more to me than the mudfish (you're after)," said Crocodile.

"*Ti*, I'll take good care of her," said Meraat Bawa.

Crocodile got ready and set out then. You reached the long thick grass outside and there Crocodile stretched out.

Take note, there we are again with Meraat Bawa. Said Meraat Bawa, "I had better," said Meraat Bawa, "put this child of Crocodile in her swinging cradle or she might cry."

Meraat Bawa proceeded then to put this child of Crocodile in the swinging cradle. When she had the child in her cradle Meraat Bawa said, "I'll sing a lullaby to this child of Crocodile for she's not sleepy yet," said Meraat Bawa. As soon as Crocodile's child was in its cradle you then sang a lullaby. The words of Meraat Bawa's song said this:

"Lullaby, lullaby,
Oh child of Crocodile,
Oh child of Crocodile,
Cradled in swinging vines,
A cradle of *Lubpegida*-vines,
You smell like manure,
The odor of chicken manure."*

**Na, senge kuan dema se beyuk din!*
"Now, her song-text is something else!"

And so Crocodile heard this about her child which was not, on the other hand, like the words of Mepiya Bawa that her child smelled good but, on the contrary, it is now the odor of chicken manure—this child of hers, and Crocodile stood up.

"*Iney*!"[42] said Crocodile. "Why is it that it's like that now? For now my child smells bad, but she smelled fragrant in the lullaby of Mepiya Bawa. How is it she can smell bad now? *Ah*, Meraat Bawa has no sense. I had better," said Crocodile, "catch some fish or I'll have nothing to give Meraat Bawa in payment for looking after my child."

And so this crocodile went to the river. Crocodile fished and the only thing she caught was one lonely *muted*-fish about the size of a

42. *Iney*: an exclamation expressing great emotion.

ne iring uvag te pelulang ini se midsekedlew ni Buaya. Nesekedlew ni Buaya ini se senge timan uvag ne muted ini.

"Hustu en ini," ke si kuwa pè ma ini buaya,
su tehaad ne memawù ke anak ku
ne wey ini rà uvag dema," ke si kuwa pè ma ini buaya,
"ke igkuwa ku ki Meraat Bawa
su egkeyruwan arà se midritan te anak ku," kahi pè ma ni Buaya.

Wey embe megaun en si Buaya ini. Meriyù pà si Buaya ne ebpengumew en, "Meraat Bawa, endei ka en?"

"Ew, ini a red," ke si kuwa ini Meraat Bawa. "Irahurahu nu en," ke si Meraat Bawa, "ke serà su metikang en ini se andew ini ne kenà a ebpekepengayu te ibpenapa ku te eruan," ke si kuwa pè ma ini Meraat Bawa, "su egkevitil a be maan ini," ke si Meraat Bawa.

"Wey ini ad iya," ke si Buaya ini, "ugaid ne nekerahurahu a rà su matag a," ke si kuwa pà ma Buaya, "se ebpenikep. Mesakit en se belad ku te ebpenikep," ke si Buaya, "ne warà en iya egkeuma ku," ke si Buaya pè ma. "Meraat be se bagì nu ini, Meraat Bawa."

"Meambe?" ke si Meraat Bawa.

"Wey intengi nu en ma imbe ini," ke si Buaya ini. "Sulew ke ma."

Medsulew si Meraat Bawa, engkey ve kayi te sebseveka ini se iring te pelulang. "Wà be mulà maa," ke si Meraat Bawa, "rantek ni Buaya ini ne edsuhuen. Maan arà se deisek se nekuwa nu? Ne meambe mulà si Mepiya Bawa ke midsuhù ne meambe ke dekdekelà mulà se nekuwa nu?"

"Wey midtaman dè be iya," ke si Buaya, "se hinawa ku, Meraat Bawa, se mibpegelep a be perem arà se ebpenikep su wey intengi nud ma ini se belad ku," ke si Buaya, "ne nelundis en ini, Meraat Bawa, se

corncob—this which Crocodile caught. Crocodile caught this one *muted*-fish.*

**Babeba! Endayi kenà binevey en an!*
"Babeba! She doesn't need a large basket for that!"

"This is enough," said the crocodile,
"for since my child smells bad,
well this will have to do," said the crocodile,
"as long as I have something to give Meraat Bawa
because she is to be pitied—that one taking care of my child,"
said Crocodile.

And so Crocodile came out of the water here. Crocodile was still at a distance from home when she called out, "Meraat Bawa, where are you?"

"Oh, I'm still here," said Meraat Bawa. "Be quick now," said Meraat Bawa, "with the fish because the sun is already high and I won't be able to still gather wood to cook the mudfish," said Meraat Bawa, "for I'm hungry already," said Meraat Bawa.*

**Nè, Meraat Bawa!*
"Too bad, Meraat Bawa!"

"Well here I am," said Crocodile, "however I have hurried but I wasn't too successful," said Crocodile, "in fishing. My hands hurt from trying to trap fish in holes," said Crocodile, "but I couldn't find any," said Crocodile. "Guess you've got bad luck, Meraat Bawa."

"Why?" said Meraat Bawa.

"Well, just you look at this now," said Crocodile. "Look out the window."

Meraat Bawa is looking out the window and what should she see here but one fish only about the size of a corncob. "There's simply no use," said Meraat Bawa, "in sending Crocodile. How is it that you got so little?* And why is it, on the other hand, that when Mepiya Bawa sent you fishing you got such a large amount?"

**Nè be!*
"Keep going!"

"Well, that's all I could get, Meraat Bawa," said Crocodile, "and I tried hard enough reaching into every hole (where the fish might be) for just look now at my hands," said Crocodile, "they're skinned, Meraat

kebpemegapas ku, su iyan ku arà igkeyru," ke si Buaya pè ma, "ne warà en lalew nu te midritan dut anak ku ne warà egkekuwa nu," ke si Buaya pè ma. "Na midtaman dè be se hinawa ta," ke si Buaya pè ma, "tuntey ka te ginawa nu, Meraat Bawa, su embiya ke hinawa ku rà dema perem ne dekelà pà ki Mepiya Bawa ne nepentiyari ne muna pà perem an se keykew. Ne wey midtaman dè be," ke si Buaya pè ma.

Medwaleng si Meraat Bawa ne megkuwa ka en mebpenaug ne wà ke en mibpemehetew. Sekedlawa ni kuwa ini Meraat Bawa ini se muted ini ne med-ulì.

"Menu," ke si kuwa pè ma ini Mepiya Bawa, "Meraat Bawa, senge menu red se nekuwa ni Buaya, pira ne tiyuk?"

"Engkey mulà," ke si kuwa pè ma ini Meraat Bawa, "se warà mulà. Kema intengi nu ma ini." Ikayew ni kuwa ini Meraat Bawa ini se kuwa ini muted. "Ini rà be imbe ini se nekuwa ni Buaya ini," ke si Meraat Bawa.

"Wey," ke si Mepiya Bawa, "ebpenelematen ta en imbe ayan su rasey en imbe ni Buaya ke kinepenikep din keniyan."

"Ah," ke si Meraat Bawa, "kenà ku mulà ebpenelematen an se.... Warà en lalew ku te neewaan ad te lieg ku," ke si kuwa pè ma ini Meraat Bawa, "ne wey mebpenikep ne deisek utew nekuwa rin."

Huna pè be su nekuwa ini ne mibpegelugan en maa en si Mepiya Bawa wey si Meraat Bawa. Egkaan dan en la maan.

Hane migkahi en maan ini se ari ini te ke si kuwa pè ma ini Mepiya Bawa, "Menu, Meraat Bawa, kuwa ke en su lemban ne ebpekiravung ki," ke si Mepiya Bawa, "su egkesemù ad mulà maa te serà ini."

Bawa, from my trying to get more, for what was worrying me," said Crocodile, "was that I wouldn't have anything to repay you with for looking after my child," said Crocodile. "However we can't do anything now," said Crocodile, "but accept it, Meraat Bawa, for if I had had my way I would have gotten much more for you than even Mepiya Bawa had to take home—but, well, this is all there is," said Crocodile.[43]

Meraat Bawa is getting up now and you are going down the house-ladder without saying anything. Meraat Bawa is snatching this *muted*-fish and is going home.*

Nè, Meraat Bawa, ke binevey nu?
"Now, Meraat Bawa, where's your large basket?"

"How about it," said Mepiya Bawa, "Meraat Bawa, how many did Crocodile catch, how many strings?"

"What catch," said Meraat Bawa, "when there wasn't any. See for yourself." Meraat Bawa held out this single *muted*-fish. "This is all that Crocodile caught," said Meraat Bawa.

"Well," said Mepiya Bawa, "we should be thankful for that because Crocodile must have had to work hard to get that."*

Ahayi, nesuhayi si Meraat Bawa!
"Ahayi, how disappointed Meraat Bawa is!"

"*Ah*," said Meraat Bawa, "I am not thankful for ...."[44] I got nothing in return for loosing my voice," said Meraat Bawa, "and her fishing gained extremely little."

A little later, Mepiya Bawa and Meraat Bawa cooked. And then they will eat.

Take note, this younger sister, Mepiya Bawa, then spoke again saying, "How about it, Meraat Bawa, come with me for we will gather some

43. A further device employed by the Manobo raconteuse for marking Peak (deep structure Climax) in her story involves a change of pace. Here we approach Peak of this episode as Crocodile attempts to explain to Meraat Bawa the reason for his lack of success in fishing for her. Earlier terse dialogue now gives way to lengthy dialogue and long involved sentences. (For further discussion see "Manobo Storytelling," pp. 247-249.)

44. Sentence left uncompleted by narrator.

"Sikuna rà mulà," ke si Meraat Bawa, "ke egkesemù su rekelà mulà ke serà ne nekuwa nu. Embiya mulà siaken ini ne engkey se kegkesemù ku ketà te en-enduen uvag te pelulang arà se ingkuwa ni Buaya?

Na kuwa ke en ma," ke si kuwa pè ma Meraat Bawa,

"una ka en pekiravung
su engkuwani ad dema.
Edsambey e rà."

"Wey, uya," ke si Mepiya Bawa ini.

Wey embe med-ipanew maa si kuwa ini Mepiya Bawa se egkemkem te seludsung. Nekeuma ka kayi te levut te kuwa ini kering ini wey ke embe megkuwa ini mebpenggibpù te ravung. Netetau ka, Mepiya Bawa, ne mibensag en ini se riyà te rivaluy kayi te laak.

Ke sika selareng pè ma ne, "Mepiya Bawa." Nerineg ni Mepiya Bawa arà ne nekeitindeg. Midsaup en maa mid-umew, ke sika selareng, "Mepiya Bawa."

"Engkey ayan?" ke si kuwa pè ma Mepiya Bawa.

"Ew, ebpendei ka ayan?"

"Ew," ke si Mepiya Bawa ini, "ebpekiravung a."

"Ah, na selamat pè be arà," ke selareng pè ma, "su mibpeengkayi ka. Lekai nu an se ravung an su mepait imbe an," ke si Selareng.

"Ew, meambe?" ke si Mepiya Bawa.

"Ew, ingkayi ka en. Pemisanga nu pè be perem ini se lawa ku ini," ke si Selareng, "su endei se bantang din ne mepasang en ne egketemanan ku ini," ke si Selareng pè ma, "su kenà ad ebpekeipanew kayi te kelembuan ku ini," ke si kuwa pè ma ini Selareng.

young bamboo-shoots," said Mepiya Bawa, "because I'm a bit tired of this fish."

"You are the only one," said Meraat Bawa, "who is tired of fish because you got plenty. As for me, on the other hand, how could I be tired of a fish the size of a corncob that Crocodile got for me?

But you can go," said Meraat Bawa,
"go on ahead and get your bamboo shoots
for I'll come later on.
I'll just go later."•

•*Inteng kew ve su edsivey rema!*
"You see that, for she's always doing things by herself!"

"Well, all right," said Mepiya Bawa.

And so Mepiya Bawa is setting out with a large knife in one hand. When you reached a clump of bamboo[45] you began breaking off some young shoots. Suddenly you were startled, Mepiya Bawa, by a shout from the other side of the large stalks.

Said the deer there, "Mepiya Bawa."• Mepiya Bawa heard that and stood still. It called again, said the deer, "Mepiya Bawa."

•*Ne engkey an?*
"Now who is that?"

"Who's there?" said Mepiya Bawa.

"Well, where are you going?"

"Oh," said Mepiya Bawa, "I'm gathering bamboo shoots."

"*Ah*, I'm grateful for that," said the deer, "that you've come. You throw away those bamboo shoots for they're bitter," said Deer.

"Oh, why?" said Mepiya Bawa.

"Well, you come here. I want you to slice off some of my body," said Deer, "for truly I'm suffering here," said Deer, "for I'm not able to walk because of my fat," said Deer.•

•*An pè be maa!*
"Now that's something!"

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45 *kering*: a bamboo, *Bambusa vulgaris*, of general utility. The canes have thinner walls than *kewayan Bambusa spinosa*.

Wey embe medwalengwaleng si Mepiya Bawa ini ne mebpeebpet-ebpet kayi te selareng ini. Nekeuma ka, tì, engkey pè be iya kayi te selareng ini ne kenà en ebpekeitindeg ini su bulug dà neketeltelilid ini se selareng ini. Su kenà en ebpekeitindeg ini se selareng ini su kenà din en egkeerahan se lawa rin.

Ke si kuwa pè ma ini Mepiya Bawa,
"Ih, ih, mepasang be mulà an se ebpemisangen an se lawa nu.
Keina ke ebpatey ka!
Ebpememengà ke pè be," ke si Mepiya Bawa, "te kebmepiya te lawa nu
na lemban en maa ne egkepatey ke ma," ke si kuwa pè ma ini Mepiya Bawa,
"su ebpemisangen en an se lawa nu."

"Ew kenà iyan," ke si Selareng, "pemisanga nu en iya, Mepiya Bawa, ini su apey meawà ini se kelembuan ku ini. Iyan nu rè ma peninlapa," ke si Selareng, "ini se empew su iyan ku rè be kenà ibehey ne ini se pusung ku," ke si Selareng pè ma, "su arà be imbe se ibpatey ku en ke embiya iyan niyu en ebpisangen ini se kuwa ku ini pusung."

Engkey pè be ini se,
"Wey," ke si kuwa ini Mepiya Bawa ini, "asal egkekuwa a ve ne ebpemisang
su egkeyruwan ka mulà an su mesakit," ke si kuwa Mepiya Bawa,
"wey ku ebpemisanga an ne
ah, mepasang su mesakit."
"Ih, kenà," ke si kuwa pè ma ini selareng.

Engkey pè be ini se, "Tehaad maa," ke si Mepiya Bawa, "ne kiyug nu ne wey ebpemisangen ku," ke si Mepiya Bawa, "asal egkeyiru a ve keykew."

"Ew, iyan nu rè be imbe urami, Mepiya Bawa,
ne an se pusung ku ayan," kahi pè ma te selareng,
"su arà pè be imbe ne egkerurus ad nevenar," ke sika selareng,
"ke embiya iyan en imbe egkepisang ayan se pusung ku."

Arà en la rema se mid-ulaula ni Mepiya Bawa ini se mibpemisang din en ne wey iyan din dà dema mid-aram ne endei ke ibpeawà ni Selareng.

And so Mepiya Bawa is going around to this deer. You arrived, *ti*, what should you see here but this deer which couldn't stand up but kept lying on its side here. For this deer couldn't stand up because of its heavy body.

Said Mepiya Bawa,

"*Ih, ih,*[46] it would make you suffer, on the other hand, to cut off some of your body.

Perhaps you'd even die!

You are looking for something," said Mepiya Bawa, "to improve your body,

but instead it could kill you," said Mepiya Bawa, "to have some of your body cut off."

"Oh no it won't," said Deer, "you cut some off now, Mepiya Bawa, so that this fat will be removed. What you should cut off," said Deer, "is this outer part, for the only thing I won't give is my heart," said Deer, "for that would cause my death if you were to cut out my heart."

What happened then was,

"All right," said Mepiya Bawa, "if I'm able to cut off some.

but I pity you, on the other hand, because it will hurt," said Mepiya Bawa,

"for if I have to do the cutting of it then,

ah, that's hard for it will hurt."*

**Benar iya!*
"For sure (it will hurt)!"

"*Ih*, no it won't," said the deer.

What happened next was, "Since," said Mepiya Bawa, "that's what you want, then I will cut some off," said Mepiya Bawa, "but at the same time I really do pity you."

"Well, what you have to be careful about, Mepiya Bawa,

is my heart here," said the deer,

"for that would truly finish me quickly," said that deer,

"if what you should cut is my heart."

And so that's what Mepiya Bawa did, she carefully sliced off only what Deer wanted to get rid of.

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46 *Ih*: an exclamation which may range in meaning from that of "mild objection" to "downright disgust," depending upon its intonation and position in the discourse. In this context, its meaning is one of intense objection at the thought of slicing off a portion of Deer's body.

Engkey pè be ini se nekekuwa ka ini se ebpemisang ini ne peniyuka ni Mepiya Bawa ini se kuwa kayi te selareng ini menge sapù ne kelembuan en imbe keniyà su melambù. Nekekuwa ka ini, Mepiya Bawa, ne ke si Mepiya Bawa ne, "Wey, Selareng, ed-ulì ad."

"Wey, uya," ke si Selareng pè ma. "Arè pè be imbe arà ne mepiya se nanam ku," ke si Selareng pè ma, "su neawà arà se kelembuan ku," ke si Selareng pè ma, "su mepasang nevenar. Kenà a ebpekeitindeg," ke si kuwa pè ma ini selareng, "su an se ebpekevahat nevenar kedì an se kuwa ku ayan kelembuan."

Engkey pè be se mid-ipanew en si Mepiya Bawa. Ne arà pà ne nekeitindeg ini se selareng nekeup-upiya. Hane wey embe med-ipanew en si Mepiya Bawa ini ne wà ke rà mekebpira ne nekeuma ka en maa kayi te ki Meraat Bawa.

Ne mibensag en si Meraat Bawa te, "Na, Mepiya Bawa, engkey an se bava nu?"

"Ey," ke si kuwa pè ma ini Mepiya Bawa, "ebpekiravung a perem iya arà, Meraat Bawa. Ne engkey ve se iyan ku kegibpù," ke si kuwa pè ma ini Mepiya Bawa, "rut te ravung ne ruen en ed-umew kedì. Engkey ve," ke si Mepiya Bawa, "Selareng bes ne ibpemepisang an se lawa rin," ke si kuwa pè ma Mepiya Bawa. "Kenà en ebpekeitindeg su egkevahatan en nevenar te kelembuan din."

Nerineg ni Meraat Bawa se iring ketà ne sekedlawa nu se seludsung nu ne ke si kuwa pè ma Meraat Bawa ne, "Arà pè be iya mulà be bentel," ke si Meraat Bawa.

Sekedlawa ni Meraat Bawa se seludsung din ne mebpendiyà te kemanga. Nekeuma riyà te kemanga ne wey ura pengemengaa ni Meraat Bawa ne babeba mibmeharanggarang en imbe iyan ini su idtevungew nu

What but then, after getting what she had sliced off, Mepiya Bawa put it on a string—this fat meat that the deer had wanted to be rid of.* When you had done that, Mepiya Bawa, then Mepiya Bawa said, "Now, Deer, I'll be going home."

Na tiniyuk!
"Well, she's putting it on a string!"

"Well all right," said Deer. "Now it's good, the way I feel," said Deer, "for I've gotten rid of my fat," said Deer, "because it was very difficult. I couldn't stand up," said the deer, "because I was so weak from that fat."

What then but Mepiya Bawa set out for home. And at that, this deer was able to stand up well. Take note, and so Mepiya Bawa is on her way home and it didn't take long before you arrived there with Meraat Bawa.

And Meraat Bawa called out then, "Well, Mepiya Bawa, what are you carrying?"*

Nè be!
"Keep going (don't pause here)!"

"*Ey*,"[47] said Mepiya Bawa, "I wanted to get some young bamboo shoots, Meraat Bawa. But what should happen as I was breaking off," said Mepiya Bawa, "those bamboo shoots there was that someone called out to me. Who should it be," said Mepiya Bawa, "but Deer and he wanted some of his body cut off," said Mepiya Bawa. "He couldn't stand up because he was so very heavy with fat."

When Meraat Bawa heard what had happened, you are grabbing your big knife saying, "That's just what I want to see," said Meraat Bawa.*

*Na inteng kew ve mulà ki Meraat Bawa!
"Now just look at Meraat Bawa!"

Meraat Bawa is grabbing her big knife and is going over to the sharpening stone.[48] When she reached the sharpening stone then how Meraat Bawa is sharpening it until, *babeba*, it was so sharp that you tried

47. *Ey*: an exclamation expressing displeasure as Mepiya Bawa recalls her painful experience.

48 *kemanga:* a whetstone for sharpening edge tools.

te lisen nu ne egkekuwa ma iya egkelinlin ini se bulvul. Tuus be te meharanggarang ini se seludsung ni Meraat Bawa.

"Arà pè be imbe arà," ke si Meraat Bawa, "se mepiya su meharang. Mesì be ke ki Mepiya Bawa ne seludsung ne metebpul. Ini ve imbe mulà se benar," ke si Meraat Bawa.

Hane pemenayik ka, Meraat Bawa, ini ne perusa nu maa se rekdekelà ne binevey. "Kenà mulà ed-enduenen sika," ke si kuwa pè ma ini Meraat Bawa, "su ebinevayen mulà sika," ke si kuwa pè ma ini Meraat Bawa.

Bevaa ni Meraat Bawa ini se binevey rin ini ne mibpendiyà ka te levut te laak. Nekeuma ka kayi te levut te laak ini ne mid-itindeg ka en. Ke si kuwa pè ma ini Meraat Bawa, "Endei vuwa maa ke selareng ne ebpemepisang te lawa rin?"

Ebpemineg si Meraat Bawa ini ne ed-umew en. Ke sika selareng, "Ini a red ini, Meraat Bawa, pengkayi ka en, kenà ka egkuwa te ravung su siaken ini se ebpepisang kayi te lawa ku ini."

"Ye, an ke red la iya," ke si Meraat Bawa.

"Kenà ma-mulà ravung ini se egkuan ku ini
su sikuna iya ini se mibeyaan ku."

"Tì," ke si Selareng, "arà be iya ke mepiya su nekurangan dà ini su impepisang ku ki Mepiya Bawa ini se lawa ku," ke si Selareng pè ma, "su mepasang nevenar. Kenà a ebpekeipanew su kenà ku egkegaga ini se lawa ku," ke si kuwa pè ma ini Selareng.

Hane midwaleng si Meraat Bawa ini ne mibpeebpet ka en kayi te selareng. Nekeuma ka kayi ne wey eberverukù iyan ini se selareng.

"Ingkayi ka be," ke si Selareng, "pemisanga nu be ini se lawa ku. Iyan ku rè be imbe ebuyuen keykew, Meraat Bawa, ne kenà nu nevenar singgura ne ini se pusung ku ini," ke si kuwa pè ma ini Selareng, "su imbis ebpemengaan ku pà se kebpekeip-ipanew ku red wey kegkeuyag ku red," ke si Selareng, "na lemban a be maa ne ebpatey ke ebpisangen nu en ini

it out on the hair of the calf of your leg and it was shaved clean. That shows you how sharp it was—this knife of Meraat Bawa.

"That's how it should be," said Meraat Bawa, "good and sharp. Not, on the other hand, like the dull knife of Mepiya Bawa. This one, instead, is really good," said Meraat Bawa.

Take note, you went upstairs, Meraat Bawa, and are taking down a very large basket.[49] "I won't do what she did," said Meraat Bawa, "for you need a basket for that meat," said Meraat Bawa.*

**Layun mepenehana perem si Meraat Bawa!*
"Meraat Bawa always wants to be prepared (to get all she can)!"

Carrying the basket, Meraat Bawa, you went there to the clump of bamboo that was to be cut. You arrived at this clump of bamboo and you stood there. Said Meraat Bawa, "Where is that deer that wants some of his body cut off?"

Meraat Bawa listened and someone called then. Said that deer, "I'm still here, Meraat Bawa, come here, don't get bamboo shoots for I want some of my body sliced off."

"*Ye,*[50] you're still there," said Meraat Bawa.
It's not bamboo shoots that I'm after,
but it's you that I've really come for."*

**Nè, ki Meraat Bawa!*
"Watch out, Meraat Bawa!"

"*Ti,*" said Deer, "that's good for my body's size was decreased a little by Mepiya Bawa for I had her slice off some," said Deer, "because it's very difficult. I'm not able to walk because I can't move my body," said Deer.

Take note, Meraat Bawa then proceeded and you approached the deer now. You reached it and this deer was lying down.

"Come here now, said Deer, "you slice off some of my body. The only thing I'm asking of you, Meraat Bawa, is that you be sure not to touch my heart," said Deer, "for instead of my looking for a way to be able to walk better and stay alive," said Deer, "I would die instead if you cut into my

49. See footnote number 41.

50. *Ye:* an exclamation denoting discovery of something the speaker has been looking for.

se pusung ku. Ini rè be imbe se pemisanga nu se langun kayi. Pekeim-imui nu be iyan ini, Meraat Bawa," ke si kuwa pè ma Selareng.

"Wey, uya," ke si Meraat Bawa.

Huna su nekuwa en ini ne mid-irahà en ini se selareng ini ne mid-ayad-ayad en mibpegketeng ini se selareng ini. Uvaya ni Meraat Bawa ini se selareng ne wey rin embe peninlapa en ini se menge lenitan kayi te selareng. Ne warà en iya sapù ne egkepisang nu su elin-elin dà iya kelembuan.

"Ini ve iya," ke si Meraat Bawa, "ke mepiya. Kenà ke ve su ini ve imbe," ke si Meraat Bawa, "ne ebpemengusen ku ve imbe ini se ruma ini su maa egkeamin ku ve huntaan ini?" ke si Meraat Bawa. "Su pira en be uvag se egkeamin ku," ke si Meraat Bawa.

Wey rin embe pemisanga en ne ingebpet ni Meraat Bawa te ebpemisang kayi te selareng ne edlalag ka en. "Arà pè be imbe arà ne nekeseserà a te benar ne serà," ke si Meraat Bawa, "su midsuhù a ki Buaya ne deisek uvag ke ingkuwa rin kedì."

"Na ini pè be iyan.

Si Selareng pè be iya maan ini se mepiya ini
su ebpemekuwa mulà te lawa rin ebpemepisang."

Belikira maa ini se selareng ini ne endei se egkepisang ni Meraat Bawa ne id-awuk en te binevey.

Hane guna su neuhet en si Meraat Bawa ini se ebpemisang ne ubpat te netinggas en neayad-ayad su tekew rà be ne tulan si Selareng, su neim-imuan en imbe iyan se langun ne kuwa ni Selareng.

"Na," ke si Meraat Bawa ne,

"ayan perem iyan i te melambù te langun en imbe te kelembuan ne mid-ulian te kelembuan," ke si Meraat Bawa,

"ne ini iya perem se pusung ini.

heart. This only is what you are to slice off, all of this here.[51] Take all of this, Meraat Bawa," said Deer.

"Well, all right," said Meraat Bawa.*

Na inteng ka, Meraat Bawa!
"Now watch out, Meraat Bawa!"

When she had said this, this deer lay down now and carefully straightened out her body. Meraat Bawa is going over to the deer and how she is slicing off the flesh of the deer. And there was no meat left for you (Meraat Bawa) to slice off, because it was only fat that was left.

"This is really," said Meraat Bawa, "what is good. Look at this," said Meraat Bawa, "I'll have to dry some of this in the sun for how can I use up all of this today?" she said. "For how little I'm able to eat," said Meraat Bawa.

And so she is still cutting away and, as she cuts on the deer, you are talking.* "Now I've finally got some viand-meat that is truly meat," said Meraat Bawa, "for I sent Crocodile to fish, but it was very little that she got for me."

Mesasew beneng se helevek ni Meraat Bawa!
"Meraat Bawa is certainly a fast worker!"

"Now this is really good.
Deer is really good to allow his body to be cut up."

Meraat Bawa is turning the deer over and whatever she slices off she puts in the basket.

Take note, after some time of Meraat Bawa's slicing away here, everything was completely cut off until suddenly there was nothing left but the bones of Deer,* for everything else of Deer had been cut off.

Ti, warè en!
"For sure, there's nothing left!"

"Now," said Meraat Bawa,
"what is really the best part of the flesh—of all the flesh," said Meraat Bawa,
"is really this heart here.

51. *kayi:* here, near speaker, which the narrator dramatically pointed out on her own body during the narration of her story.

Iyan mulà," ke si Meraat Bawa, "se ebpisangen ku en iya mulà ini," ke si kuwa pè ma ini Meraat Bawa,
su ini iya se miburunan te langun ne kelembuan," ke si Meraat Bawa. Ke se selareng ne,
"Hustu en, Meraat Bawa,
su ebpatey ad ke embiya egkepupu en imbe an se pusung ku.
Midtaman dè be se limù ku keykew—se limù ku keykew su embù ma impe mepisang ku rà ini se langun ne lawa ku ini," ke si Selareng,
"su arà embe imbe, Meraat Bawa, ke limù ku keykew,
ugaid ne sebseveka ve iya," ke si Selareng, "ne kenà ku ibehey ne ini se pusung ku
su ebpatey ad nevenar," ke si Selareng pè ma, "ke embiya egkepupuen ini."

"Ruen pad uvag," ke si Meraat Bawa, "se edlivuwen pad manen? Embù ma maan impemepisang nu se langun ne lawa nu su imbehey nu be. Iyan pè be mulà kenà nu ivehey arà se reisek dà."

Medwaleng si Meraat Bawa ini ne heweri nu ini se pusung ini ne iyan nu iyan kedtager en ini Meraat Bawa su ebpisangen nu en ini se pusung ne mid-enew en ini se selareng.

Ne wey rin pad iya penidunga si Meraat Bawa ne engkey pè be se minatey en si Meraat Bawa su mibpenidung en dut selareng. Iyan dà kahi kayi te selareng te nekedtelilid en si Meraat Bawa se, "Egkeyru a red perem keykew, Meraat Bawa," ke se selareng, "ne wey nesidung ku en sikew. Su meambe arà se langun taman en dut te lawa ku ne imbehey ku keykew ne idragkes nu pà lavew ini se pusung ku? Ah, ne midtaman maa se kegkeyru ku keykew, Meraat Bawa, te iyan ad ebpatey!" ke si Selareng pè ma.

What I'm going to do is to cut this out anyway," said
Meraat Bawa,
"for this is the tastiest of all the flesh," said Meraat Bawa.*

**Nè, su edsahap ke en!*
"Watch out, for you're going to get what's coming to you!"

Said the deer,
"That's enough now, Meraat Bawa,
for I'll die if you pluck out my heart.
This is the end of my love for you—my love for you that let you cut
up all of my body," said Deer,
"but that's the end, Meraat Bawa, of my love for you,
because there is one thing alone," said Deer, "that I won't give
and this is my heart
because I would certainly die," said Deer, "if this is plucked out
of me."
"Is there anything," said Meraat Bawa, "to be held back? That's why you allowed all of your body to be sliced up because you gave it away. And now, instead, you won't give that one thing that is so very little."*

**Na inteng kew embe imbe ki Meraat Bawa!*
"Now watch out, Meraat Bawa!"

Meraat Bawa is proceeding then and you are grabbing hold of the heart here and, as you are about to take it too so you can slice up this heart, the deer got up.

And so Meraat Bawa is being attacked by its horns and what happened then was that Meraat Bawa died because of being horned-to-death by the deer.* The only thing this deer said as Meraat Bawa fell over dead was, "I tried to have pity on you, Meraat Bawa," said the deer, "but now I've had to horn you to death. For why is it that after I had given you all of my body, you still had to also include my heart? Ah, that's the end of my pity for you, Meraat Bawa, when you would have caused my death!" said Deer.

**Ye, imbe iyan warè en ki Meraat Bawa!*
"See, that's the end of Meraat Bawa!"

Ketà dà taman.
Nepupus en.

That's the end.
It's finished now.[52]

52 It is interesting to note that the closure to this important didactic narrative in Manobo is likewise rhetorically underlined with parallelism.

2. Meluagpeka

Hane riyà te pè ma te ki Berentenigewtigew. Ke si Berentenigewtigew ini ne, "Berengkenitutkitut," kahi pè ma ni Berentenigewtigew, "ne iyan ku egketahù te hinawa ne keremà te meselem," kahi pè ma ni

2. Wide Back[1]

Related to AT1137 The Ogre Blinded (Polyphemus). Principal *motifs* are: G100 Giant Ogre. Polyphemus; K2271 Hunchback villain; *(K)K309 Trickster steals fish as fast as a victim catches them; *F529.1.2. Men with recesses in their backs for storing plunder; *(K)S191 Person tickled to death; E50 Resuscitation by magic; Q261. Treachury punished; K1013 False Beauty Doctor. The trickster pretends to make the dupe beautiful [by giving coveted haircut]. Injures [kills] him; *(K)S112.2. Murder with hot iron [axe]; and K800 Killing or maiming by deception.

For a further Ilianen Manobo variant, see H. Wrigglesworth, *An Anthology of Ilianen Manobo Folktales*, pp. 234-241. And for a Calamian Tagbanwa variant, see "Pusung's Trickery," in *Studies in Philippine Linguistics*, Vol. 2, Number 2, 1978, pp. 44-52.

The story was narrated in Manobo by Mrs. Mengsenggilid on August 21, 1977. It was recorded and translated into English by Hazel Wrigglesworth of the Summer Institute of Linguistics.

*An asterisk denotes motif numbers taken from Bacil Kirtley, *A Motif Index of Traditional Polynesian Narratives*, Univ. of Hawaii Press, 1971.

Take note, there we are now with Berentenigewtigew.[2] Said Berentenigewtigew, "Berengkenitutkitut,"[3] said Berentenigewtigew, "what I have in mind is that tomorrow morning," said Berentenigewtigew, "you

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1. *Meluagpeka:* is one of a group of Manobo dramatis personae whose names semantically define their roles. The name is derived from *meluag* "wide, broad,' and *peka* "back." He is so named because his hunched back is said to be hollow and to have a bag inserted in it into which he puts his spoils.

2. *Take note, there we are now with...* is a conventional Manobo story setting used by a narrator to take her audience to the very place where her story is taking place. (For a detailed discussion see H. Wrigglesworth, "Manobo Storytelling," pp. 221-256.)

3. The narrator's careful phonological pairing of the names *Berentenigewtigew* and *Berengkenitutkitut* produces a pleasing rhythmical affect to her listeners' ears.

Berentenigewtigew, "ne ubpà ka," kahi pè ma ni Berentenigewtigew, "su tureduwa nu ve ini se langun ini ne serà," kahi pè ma ni Berentenigewtigew, "su egkevinasa," kahi pè ma ni Berentenigewtigew. "Su ini imbe se egkeleveken ku," kahi pè ma ni Berentenigewtigew, "ini se ebpenginsedà a," kahi pè ma ni Berentenigewtigew. "Na upiani nu te edturedu ini se serà," kahi pè ma ni Berentenigewtigew.

"Uya," ke si Berengkenitutkitut.

Hane nepawà dà kun ini ne riyan en maa si Berengkenitutkitut te avu ini su edtureduwen din en imbe iya se tinepaan ini. "Na," ke si Berentenigewtigew ne, "ed-ipanew a be imbe ini, Berengkenitutkitut."

"Uya," ke si Berengkenitutkitut ini.

Med-ipanew en si Berentenigewtigew ini. Nekeuma si Berentenigewtigew kayi te wayig ini ne Merenian ne midlaras ke en maan, Berentenigewtigew. Huna su neuhet si Berentenigewtigew se edlaras kayi te wayig ne Merenian ini se sekalì metetau si Berentenigewtigew ne mid-umew en si Meluagpeka.

Ke si Meluagpeka pè ma ini,
"Hinu se sesegewsew," ke si Meluagpeka pè ma,
"hinu se sesegewsew te wayig ku Merenian,
ne butitien se sabang,
ne bekbaken se ulu din?" kahi pè ma ni Meluagpeka.
Midtavak en si Berentenigewtigew, ke si Berentenigewtigew ini te,
"Kenà ka musi minsà,
su Berentenigewtigew

will stay home," said Berentenigewtigew, "for you will take care all of this fish (that I've caught)," said Berentenigewtigew, "for something might happen to it," said Berentenigewtigew. "Because my work will be," said Berentenigewtigew, "to go fishing," said Berentenigewtigew. "Now you take good care of the fish," said Berentenigewtigew.

"All right," said Berengkenitutkitut.

Take note, as soon as morning dawned there is Berengkenitutkitut at the firetable for he is busy smoking the fish.[4] "Now," said Berentenigewtigew, "I'm leaving now, Berengkenitutkitut."

"All right," said Berengkenitutkitut.

Berentenigewtigew is setting out now.[5] When Berentenigewtigew arrived at the Merenian River you[6] went downstream now, Berentenigewtigew. After Berentenigewtigew had been going downstream for awhile in the Merenian River suddenly you, Berentenigewtigew, hear Meluagpeka calling.

Said Meluagpeka,
"Who is that wading,"[7] said Meluagpeka,
"who is that wading in my Merenian River
which has many tadpoles downstream,
and many frogs upstream?"[8] said Meluagpeka.

Berentenigewtigew answered, said Berentenigewtigew,
"You shouldn't even ask,
because it is Berentenigewtigew

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4. *tinepaan:* from *tapa* "to smoke fish over the fire."

5. In order to heighten the vividness of certain events in her story, the Manobo narrator shifts her surface-structure tense from past tense to the Dramatic Present Tense. (For further discussion see H. Wrigglesworth, "Manobo Storytelling," pp. 231-233.)

6. To enliven the imagination of her audience, the Manobo storyteller draws upon a shift to the second person "you" to identify with a story-participant on stage. (For further discussion see H. Wrigglesworth, "Manobo Storytelling," pp. 229-231.)

7. *sesegewsew*: is used onomatopoetically of the "wading sound" of someone walking in the sea.

8. literally, *ne butitien se sabang* "which has many tadpoles where it branches into its tributaries"; and *ne bekbaken se ulu din* "many frogs in its headwaters." The former is also interpreted by Manobos as *divavà* "downstream," while the latter is said to be *diraya* "upstream."

ne meketidew te dagat," kahi pè ma ni Berentenigewtigew.

"Ew," ke si Meluagpeka, "uya."

Ah ne nekahi rà ni Berentenigewtigew ne midlevundus ke en midlaras.

Midwaleng dema si Meluagpeka ini ne sekedlawa ni Meluagpeka ini se bulù din ini ne iring en kun te edraharaha ne begiyang ini se bulù ni Meluagpeka. Wey ke en be med-ipanew en Meluagpeka ini su midsuvar nu en se ubpaan ni Berentenigewtigew.

Wà ke rà mekebpira, Meluagpeka, ne nekeuma ke en kayi te baley ni Berentenigewtigew. Engkey ve se iyan nu neumaan si Berengkenitutkitut ini se ebelvelikid kayi te tinepaan. "Na," ke si Meluagpeka pè ma ini ne, "Berengkenitutkitut, ne engkey ayan?"

"Ew, serà ini," ke si Berengkenitutkitut, "ne edtureduwen ku."

"Ew," ke si Meluagpeka pè ma te, "ayan bes an se helevek nu."

Mebpemenayik si Meluagpeka ini ne mid-uvey en kayi te ki Berengkenitutkitut. Nekeuma ke rà ne wey nu ura kiteka si Berengkenitutkitut ini ne nevenaran ke ma ki Berengkenitutkitut ini su ebpemekeindes en ma si Berengkenitutkitut ini se egkiteken. Netaman ini na minatey en si Berengkenitutkitut.

"Na," ke si Meluagpeka, "gerami nu ve an, Berengkenitutkitut? Midwaleng si Meluagpeka ini ne rubpua ini se serà ini ne riyà te renged te apuy tinepaan. Si Meluagpeka ini ne ipengawuk kayi te peka rin ini ne nekemuyut. Nekepasad dà si Meluagpeka ini ne mid-ulì ke en.

who has waded[9] in the sea,"[10] said Berentenigewtigew.

"Well," said Meluagpeka, "all right."

Ah,[11] having said that, Berentenigewtigew, you then continued on downstream.

Meluagpeka likewise then proceeded on and is grabbing his *bolo*[12] which is as wide as the *begiyang*-leaves,[13] this *bolo* of Meluagpeka. And so you are setting out, Meluagpeka, to go to Berentenigewtigew's place.

It didn't take you long, Meluagpeka, before you arrived here at Berentenigewtigew's house. What should you see as you arrive but Berengkenitutkitut turning over the fish which are being smoked. "Well," said Meluagpeka, "Berengkenitutkitut, what do you have there?"

"Oh, fish," said Berengkenitutkitut, "that I am smoking."

"Oh," said Meluagpeka, "so that is your work."

Meluagpeka is going up the house ladder and then went over here to Berengkenitutkitut. As soon as you reached him, you are really tickling Berengkenitutkitut hard and you[14] can truly see Berengkenitutkitut for Berengkenitutkitut had to defecate from being tickled. Finally, Berengkenitutkitut died.[15]

"Well," said Meluagpeka, "how do you feel now, Berengkenitutkitut? Meluagpeka proceeded then and is going over to the fish there above the fire for smoking. Meluagpeka is putting it in a sack in his back. As soon as Meluagpeka had finished you then went home.

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9. *neketidew*: an archaic Manobo form for "having walked, or waded," is pleasant to the listener's ear because of its rhyming with Berentenigewtigew.

10. Since Manobos have traditionally lived inland some distance from the sea, the claim that one has "walked in the sea" is a familiar motif found in Manobo oral literature and songs indicating that the speaker is claiming to be a world traveller. In Manobo epic, the seashore at Cagayan de Oro is paralleled in poetic couplets with the speaker having also travelled to the shores of Spain.

11. *Ah:* an exclamation expressing relief of not having been detained any further.

12. *bulù:* the long-handled, curved general purpose bolo which is commonly used by Manobos.

13. *begiyang:* wild taro or elephant's ear.

14. In addition to a shift to the second person "you" to identify with a story participant on stage (see footnote number 6), the Manobo narrator shifts to the second person "you" or to the first person dual pronoun "we [you and I inclusive]" to tie herself more closely with her audience. (For further discussion see Wrigglesworth, "Manobo Storytelling," pp. 229-231.)

15. Excessive tickling of a person, just as excessive crying, is believed to cause one to go out of his mind and can easily result in death.

Nekedtenà te nekeuma si Meluagpeka diyà te ed-ubpaan din ne nekesuvar en si Berentenigewtigew. Nekeuma si Berentenigewtigew ini ne iyan din en neumaan si Berengkenitutkitut ini se nekeketang dà. "Na," ke si Berentenigewtigew ne, "Berengkenitutkitut, ne engkey en ayan se ned-ulaula nu?" kahi pè ma ni Berentenigewtigew. Ah ne kenà en ebpekesumpan si Berengkenitutkitut su minatey en ma iyan.

Nekeuma ka ini ne irenà se serà. "Hmm," ke si Berentenigewtigew ne, "enew ke en, Berengkenitutkitut su heleveka nu en maan ini se serà ne nekuwa ku," ke si Berentenigewtigew.

Tì iring kun te mid-enew ne rumat ini Berengkenitutkitut.

Mid-enew en,

neuyag en maan.

Hane ke si Berentenigewtigew ini ne, "Nemenu ka arà, Berengkenitutkitut?"

"Ew," ke si Berengkenitutkitut ne, "si Meluagpeka, midsuvar keykew, ne neumaan e rà," kahi pè ma ni kuwa Berengkenitutkitut, "ne mibpengitek ad ni Meluagpeka. Na wey wà ku en metenuri ke menumenu ad buwa."

Hane huna su netaman ini ne meapun en maan. Ke si kuwa Berentenigewtigew ne, "Berengkenitutkitut, upiani nu be maa te edturedu imbe ini se serà," kahi pè ma ni Berentenigewtigew, "su ebpaney a maa," kahi pè ma ni Berentenigewtigew.

"Uya," ke si Berengkenitutkitut.

"Iyan dè be," ke si Berentenigewtigew, "se tehaad ne edsuvaren ka ni Meluagpeka ne eles ke ma. Diyà ka i te rivavew," kahi pè ma ni Berentenigewtigew. "Awuk ke ve dut te basung," kahi pè ma ni Berentenigewtigew.

"Uya," ke si kuwa pè ma ini Berengkenitutkitut.

Arà en be maa se migenat dà si Berentenigewtigew, ne mid-unduran en ni Berengkenitutkitut ini se tinepaan ini ne mebpemenayik diyà te

As Meluagpeka arrived at his house, Berentenigewtigew was on his way home. Upon reaching home, what Berentenigewtigew found was Berengkenitutkitut lying here on his back. "Well," said Berentenigewtigew, "Berengkenitutkitut, what happened to you?" Ah, Berengkenitutkitut wasn't able to answer because he was already dead.

As soon as you arrived you are putting down the fish. "*Hmm*,"[16] said Berentenigewtigew, "get up now, Berengkenitutkitut for you still have work to do cleaning this fish that I caught," said Berentenigewtigew.

Ti,[17] Berengkenitutkitut was like a rat jumping up.

He got up then,
he was alive again.[18]

Take note, said Berentenigewtigew, "What happened to you, Berengkenitutkitut?"

"Well," said Berengkenitutkitut, "Meluagpeka came during your absence and as soon as he came over to me," said Berengkenitutkitut, "he tickled me. And well I don't remember what could have happened to me.

Take note, somewhat later it had become late afternoon all ready. Said Berentenigewtigew, "Berengkenitutkitut, really take good care of this fish," said Berentenigewtigew, "for I will be leaving early in the morning again," said Berentenigewtigew.

"All right," said Berengkenitutkitut.

"What I want to say before I leave," said Berentenigewtigew, "is that since Meluagpeka comes in my absence you should hide. You go up there, up above," said Berentenigewtigew. "Get inside that *basung*-container,"[19] said Berentenigewtigew.

"All right," said Berengkenitutkitut.

As soon as Berentenigewtigew had set out, Berengkenitutkitut put more fuel on the fire under the fish being smoked and then he is going up

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16. *Hmm*: an exclamation calling attention to something.

17. *Ti*: is a Manobo interjection with a wide range of meaning, depending upon its intonation and position in the discourse. In this context it indicates surprise.

18. A master raconteuse does not want her listeners to miss a single crucial point in her story. As an effective rhetorical device she employs paraphrase, or carefully-metered couplet, triplet, and quadruplet stanzas to underscore tautologically a peak point in the plot. (For further discussion see H. Wrigglesworth, "Manobo Storytelling," pp. 238-241.)

19. *basung*: a slender vat made of bark for storing rice.

paha. Nekesampew ka ve mid-awuk ke en diyà te basung. Iyan iya kebpekeawuk maa ni kuwa ini....

Ew kayi te pà maa egkehiya te ki Berentenigewtigew. Nekeuma ka maa, Berentenigewtigew, kayi te wayig ini ne edlaras en maa si Berentenigewtigew kayi te wayig ne Merenian.

Pengumew maa si Meluagpeka te,
"Hinu se sesegewsew te wayig ku Merenian
ne butitien se sabang
ne bekbaken se ulu din?" kahi pè ma ni Meluagpeka.
Ke si Berentenigewtigew ini,
"Ne kenà ka musi minsà
su Berentenigewtigew
ne peketidew te dagat," kahi pè ma ni Berentenigewtigew.

"Ew," ke si Meluagpeka, "uya, tehaad ka ruen." Levundus en maa si Berentenigewtigew ini; laras ke en maan. Waleng dema si Meluagpeka ini ne edsuvar ke en maa.

Hane warà dà mekebpira maa ne nekeuma ke en. Nekeuma ka ini ne iyan nu ebpenlengienguwen ke endei si Berengkenitutkitut. "Bah," ke si Meluagpeka, "endei ve vuwa si Berengkenitutkitut kayi?" Pemenayik ka. Pengumew en ini si Meluagpeka, "Berengkenitutkitut." Ah, warà en edtavak. "Ah mid-eles si Berengkenitutkitut." Penlinglingakà si Meluagpeka. Engkey ve se egkekita rin ini se edwalengwaleng ini se basung. Midsiniling si Meluagpeka, engkey ve se si Berengkenitutkitut ini se mibmerì dà. Bigkata ura ni Meluagpeka si Berengkenitutkitut ne wey rin ura maa kiteka ne engkey pè be minatey en maa si Berengkenitutkitut. Nepatey rà maa si Berengkenitutkitut ini ne pengua maa ni Meluagpeka ini se serà. Ipengawuk maa kayi te kavir. Nekepasad ka, Meluagpeka ini ne, "Ah," ke si Meluagpeka, "ed-ulì ad maa."

Hane diyà te pà maa ki Berentenigewtigew. Mid-ulì en maa. Warà ke rà mekebpira ne nekeuma ke en kayi te baley ini. Penlangulangu si Berentenigewtigew. Engkey ve te nekita rin en si Berengkenitutkitut ini se nekeketang dà manen. "Aba," ke si kuwa ini Berentenigewtigew,

to the shelf above the firetable.[20] As you reached it you got inside the bark-container there. As you got inside...[21]

And now we will return to talk about Berentenigewtigew. When you had again reached this river, Berentenigewtigew, you go downstream here in the Merenian River.

Meluagpeka again called out,
"Who is wading in my Merenian River,
with many tadpoles downstream,
and many frogs upstream?" said Meluagpeka.

Said Berentenigewtigew,
"You shouldn't even ask,
because it is Berentenigewtigew
who has waded in the sea," said Berentenigewtigew.

"Well," said Meluagpeka, "all right, you wait for me there." But Berentenigewtigew continued on his way; you went on downstream. And Meluagpeka likewise is proceeding on and you went where he had just come from.

Take note, it didn't take long before you had arrived. As you arrived you keep looking around for Berengkenitutkitut. "*Bah*,"[22] said Meluagpeka, "where can Berengkenitutkitut be?" And so you are going up the house-ladder. Meluagpeka is then calling out, "Berengkenitutkitut." But there is no reply. "*Ah*, Berengkenitutkitut has hidden." Meluagpeka keeps looking up above. What should he then see but the *basung*-container moving. Meluagpeka looked inside and what should he see there but Berengkenitutkitut, the only contents of the *basung*-container. Meluagpeka is pulling out Berengkenitutkitut and then how he is really tickling him until what happened was that Berengkenitutkitut again died. As soon as Berengkenitutkitut had died, Meluagpeka is again taking the fish . He is putting it inside the *kavir*-container in his back. When you had finished, Meluagpeka, "*Ah*," said Meluagpeka, "I'll go home now."

Take note, there we are again with Berentenigewtigew. He was returning home again. It wasn't too long before you arrived here at your house. Berentenigewtigew keeps looking around. What should he see but Berengkenitutkitut stretched out again here in the yard "*Aba*," said

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20. *paha:* a shelf above the firetable in a Manobo home for storing food and utensils.

21. Sentence left uncompleted by the narrator.

22. *Bah* and its variants *Babeba* and *Aba* are exclamations of surprise.

"nemenu en da vuwa maa si Berengkenitutkitut ini?" Siura maa ni Berentenigewtigew, "Berengkenitutkitut, ne enew ke en su heleveka nu en maa ini se serà ipenambad nu en keniyà te tinepaan." Nekuwa rà maa ni Berentenigewtigew ini ne migkuwa rin en,

mid-enew en ini se minatey en.

Nekeimaman en.

"Na," ke si Berentenigewtigew, "Berengkenitutkitut, nemenu ka?"

"Ew, midsuvar mulà maa si Meluagpeka."

"An pà be mulà," ke si Berentenigewtigew, "nekevinasa ve mulà iya maa si Meluagpeka ini. Na keremà be maa te meselem," ke si kuwa ini Berentenigewtigew, "ne upiani nu ve maan te edturedu an se serà," kahi pè ma ni Berentenigewtigew, "su ebpaney a maa," kahi pè ma ni Berentenigewtigew.

"Uya," ke si Berengkenitutkitut.

"Na, eles ke ma," ke si Berentenigewtigew. "Kema," ke si Berentenigewtigew, "su igkalut ku pà sikew tumù," kahi pè ma ni Berentenigewtigew.

Midwaleng si Berentenigewtigew ne midkalut en si Berentenigewtigew. Iyan dè be uvag impehemew ini se irung en ni Berengkenitutkitut diyà te luuk te lama. Nekeipus ini se ingkalut si Berengkenitutkitut ini ne mid-ipanew en si Berentenigewtigew. Wey maa med-ipanew si Berentenigewtigew ne warà ke rà maa mekebpira ne nekeuma ke en te wayig ne Merenian. Laras ke en maan. Pemineg ka maa ne ed-umew en maan ini si Meluagpeka.

Ke si Meluagpeka,

"Hinu se sesegewsew te wayig ku Merenian
ne butitien se sabang
ne bekbaken se ulu din?" kahi pè ma ni Meluagpeka.

"Ew," ke si Berentenigewtigew ini,
"ne kenà ka musi minsà
su Berentenigewtigew
ne peketidew te dagat," kahi pè ma ni Berentenigewtigew.

"Ew," ke si Meluagpeka, "sikuna ves iyan ayan." Midwaleng maa si Meluagpeka ini ne midsuvar ke en maa ki Berentenigewtigew ini. Midlevundus en dema si Berentenigewtigew. Wey ke en be med-ipanew Meluagpeka ne wà ke rà maa mekebpira ne nekeuma ka kayi te baley en ni Berengkenitutkitut. Intengan ni Meluagpeka ini te endei en si kuwa ini Berengkenitutkitut ne wà din en mekita.

Berentenigewtigew, "whatever could have happened this time to Berengkenitutkitut?" Berentenigewtigew is touching him on the toes, "Berengkenitutkitut, you get up for you have work to do taking care of this fish, you put it up there to be smoked." Just as soon as Berentenigewtigew had noticed that he had died again,

he got this dead person up again.
He is in his right mind again.

"Now," said Berentenigewtigew, "Berengkenitutkitut, what happened to you?"

"Well, Meluagpeka came in your absence."

"That's enough," said Berentenigewtigew, "he's destructive, that Meluagpeka. Now tomorrow morning," said Berentenigewtigew, "you take good care of the fish again," said Berentenigewtigew, "for I must leave early," said Berentenigewtigew.

"All right," said Berengkenitutkitut.

"Now, you hide," said Berentenigewtigew. "Perhaps," said Berentenigewtigew, "I had better dig a hole for you," said Berentenigewtigew.

Berentenigewtigew got busy and dug a hole. The only thing left sticking outside was Berengkenitutkitut's nose there in the center of the yard. When the hole for Berengkenitutkitut was finished, Berentenigewtigew left. And so Berentenigewtigew is continuing on his way and it wasn't long before you arrived there at the Merenian River. You are again going downstream. You listen for Meluagpeka is once again calling.

Said Meluagpeka,
"Who is wading in my Merenian River
which has many tadpoles downstream
and many frogs upstream?" said Meluagpeka.

"Well," said Berentenigewtigew, "you shouldn't even ask,
because it is Berentenigewtigew
who has waded in the sea," said Berentenigewtigew.

"Well," said Meluagpeka, "it's you there." Meluagpeka proceeded then and you returned again to Berentenigewtigew's place. But Berentenigewtigew went on his way. And you, Meluagpeka, are setting out and it didn't take long before you arrived there at the house of Berengkenitutkitut. Meluagpeka looked around for where Berengkenitutkitut might be but he couldn't see him.

"An pè be imbe an," ke si Meluagpeka, "ne mid-eles en imbe te midtinidtuwanan si Berengkenitutkitut an su meambe ke wà be kayi?" Pemenayik si Meluagpeka ne mebpemenayik kayi te paha, peninsinilinga se langun basung se lekung ne warà en iya rutun. "Ah," ke si Meluagpeka, "midtinidtuwanan en be imbe arà si Berengkenitutkitut mid-eles kedì. Ne matag ke rè ma," ke si Meluagpeka. Wey ke en be mebpenlinglingakà si Meluagpeka ne engkey pè be se nekita ni Meluagpeka ini se migketeng ini ne bunuwit. Ke si Meluagpeka ne, "Mepiya ves ura mulà iyan ini," ke si Meluagpeka, "ayu ki en iya en ki Berentenigewtigew te metehel ne egngengalap se merakel imbe iya se igkuwa te ngalap." Perusa ni Meluagpeka ini se bunuwit ini. "Na," ke si kuwa pè ma Meluagpeka, "su ed-intengan ku ini ke ebmemenuwen la mulà se kebpemunuwit." Mebpemenaug si Meluagpeka ini. Ini en be se eguyhuyuren en ni Meluagpeka ini se bunuwit.

Wey en be edtavedtaved si Meluagpeka kayi te lama.

Mekepeengkayi te rapit te idsilà si Meluagpeka
ne mekepehumbelevahan se edtuyuktuyuk kayi te kuwa ini bunuwit.

Ne mekepeengkayi te idsanlep
ne edtavedtaved en ma imbe iya si Meluagpeka ini se eguyudkayi te bunuwit.

Huna su kepipira en medtiver si Meluagpeka ini ne ketetau ka, Meluagpeka, ne duen nekerang.

"Ekeyey," ke si Berengkenitutkitut, "irung ku nesanggat en."

"Ye," ke si Meluagpeka, "intengi nu ve imbe iya," ke si Meluagpeka.

Engkey pè be te nesanggat en imbe iya ini se irung ni Berengkenitutkitut. Nekuwa rà ni Meluagpeka ini ne dubpua ni Meluagpeka ini se si Berengkenitutkitut.

"Ye, intengi nu ve imbe iya," ke si Meluagpeka, "kuwa su kenà ka edtavak. Wà ke red imbe iya nesekiti," kahi pè ma ni Meluagpeka, "ke midtavak ke rà kedì. Ne intengi nu ve imbe keniyan."

"Kuwa iya," ke si Berengkenitutkitut, "su ebpulung ka ebpengitek."

Dubpua ura maa ni Meluagpeka si Berengkenitutkitut ne kiteka ura maa eyasa ne babeba! Engkey pè be mulà iya maan se minatey en imbe iyan si Berengkenitutkitut. Hane netaman ini ne meapun en manen.

"Now this time," said Meluagpeka, "Berengkenitutkitut has really hidden, for why isn't he here?" Meluagpeka is going up the house ladder and then is climbing up to the shelf above the firetable and is carefully looking into all the *basung*-containers but he isn't there. "*Ah*," said Meluagpeka, "Berengkenitutkitut must have hidden from me in a secret place. But your hiding is useless," said Meluagpeka. And so Meluagpeka keeps on looking up and what should he then see but a hook-and-line hanging down.[23] Said Meluagpeka, "This will really be good," said Meluagpeka, "I can't keep up with Berentenigewtigew who really knows how to catch fish with so many means of fishing." Meluagpeka is taking down this fishing hook and line. "Now," said Meluagpeka, "I will see how this hook and line works." Meluagpeka is going down the house-ladder. Here he now drags the hook and line around (in the yard).

He is going-back-and-forth in the yard.

Meluagpeka is going toward the east,

Meluagpeka is now going toward the north dragging this hook and line.

Then Meluagpeka is going toward the west,

back-and-forth Meluagpeka is dragging this hook and line.

After Meluagpeka had circled around many times, you suddenly realize, Meluagpeka, that there was a scream.

"*Ekeyey*,"[24] said Berengkenitutkitut, "my nose has been hooked."

"*Ye*,"[25] said Meluagpeka, "you see that now!" said Meluagpeka.

What had happened was that the nose of Berengkenitutkitut had been caught by the hook. As soon as Meluagpeka heard the scream, he came over to Berengkenitutkitut.

"*Ye*, you see that now," said Meluagpeka, "that's what you get for not answering me. You wouldn't have been hurt," said Meluagpeka, "if you had simply answered me. Now you see what has happened to you."

"It's because," said Berengkenitutkitut, "you're always tickling me."

Meluagpeka is coming over to Berengkenitutkitut and is tickling him so hard that *babeba*! What should happen then was that Berengkenitutkitut again died. Take note, finally it was late afternoon.

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23. *bunuwit*: fish hook; to hook something with a hook.

24 *Ekeyey* and the variant *Ki-i-i* are cries of pain.

25. *Ye*: An interjection denoting discovery of something and soliciting the onlooker's attention (in this case, it is Berengkenitutkitut that Meluagpeka has been trying to find).

Mid-uli en maa si Meluagpeka ne mibpenguwa rin en maa ke serà ne edtureduwen ni Berengkenitutkitut.

Nekeuma maa si Berentenigewtigew. Nekeuma ka maa, Berentenigewtigew ne engkey pè be minatey en maa ini se neumaan nu. "Na," ke si Berentenigewtigew ne, "nemenu ke en buwa ini, Berengkenitutkitut?" Sipaa maa ni Berentenigewtigew, ti neuyag en si Berengkenitutkitut.

"Na, nemenu ka maan?" ke si Berentenigewtigew.

"Kuwa ke ve mulà," ke si Berengkenitutkitut, "te midsuvar si Meluagpeka."

"Ne meambe mulà iya maa," ke si Berentenigewtigew, "se nekita ke pà te ingkalut ku en sikew?"

"Kuwa ke ve," ke si Berengkenitutkitut, "se bunuwit se miguyudguyud din. Na, neseravà en se irung ku. Engkey pè be ini se..."

"Na," ke si kuwa pè ma ini Berentenigewtigew, "uya, tehaad te ed-enduenen ke ves iya, Berengkenitutkitut, ne midtaman en maan se ginawa ku," kahi pè ma ni Berentenigewtigew, "te edtigker keykew. Duen ded kebpekesuli ta," kahi pè ma ni Berentenigewtigew.

Huna su arà en ne migkahi en maa si Berentenigewtigew te, "Keremà be maa," kahi pè ma Berentenigewtigew, "ne tureduwa nu be maa," ke si Berentenigewtigew, "an se serà ne nekuwa ku," kahi pè ma ni Berentenigewtigew.

"Uya," ke si Berengkenitutkitut.

"Apey ve ke engketà," kahi pè ma ni Berentenigewtigew, "ne iyan tumù se edtevungawan ku lemban sikew," kahi pè ma ni Berentenigewtigew. "Su kalu ke kenà ke en buwa egkiteken ni Meluagpeka ke embiya egketevungawan ka."

"Uya," ke si Berengkenitutkitut. Wey embe tevungawi ni Berentenigewtigew si Berengkenitutkitut ini su warà imbe iyan ey-eyari su menringewringew eyè se kinetevungew. Ne matag midringewringew ne mepiya imbe iya se ked-inteng nu, Berentenigewtigew.

"Na," ke si Berentenigewtigew ne, "nesesangan embe an. Keremà be imbe," ke si Berentenigewtigew, "ne upiani nu ve imbe ke serà," kahi pè ma ni Berentenigewtigew, "su kalu ke kenà ki en buwa egkudien ni Meluagpeka."

Arà en be se huna su meselem en. "Na," ke si Berentenigewtigew, "ne Berengkenitutkitut, ne kuwa ke en be su ed-ewaan ku en sikew. Duen ke embe pimpinuu te uvey te tinepaan ayan," kahi pè ma ni Berentenigewtigew.

Meluagpeka went home and he took the fish again that Berengkenitutkitut had been taking care of.

Berentenigewtigew returned home again. When you arrived, Berentenigewtigew, what should you meet up with upon your arrival but a dead person. "Now," said Berentenigewtigew, "what's wrong with you this time, Berengkenitutkitut?" Berentenigewtigew is kicking him and *ti* Berengkenitutkitut came to life again.

"Now, what happened to you?" said Berentenigewtigew.

"You know what happened," said Berengkenitutkitut, "that Meluagpeka came again in your absence."

"But how is it," said Berentenigewtigew, "that you were seen when I dug a hole for you?"

"You can't do much (to protect yourself)," said Berengkenitutkitut, "when it was a fishing hook and line that he kept dragging around. Finally, it was my nose that got caught. What happened..."[26]

"Well," said Berentenigewtigew, "all right, but since that's what he's doing to you, Berengkenitutkitut, I've come to the end of my forgiving attitude of what he's making you endure. There's a time coming for us to repay him," said Berentenigewtigew.

Having said that Berentenigewtigew continued on saying, "Tomorrow," said Berentenigewtigew, "you are to take care of," said Berentenigewtigew, "the fish that I just got," said Berentenigewtigew.

"All right," said Berengkenitutkitut.

"But as things are now," said Berentenigewtigew, "I had better shave your head," said Berentenigewtigew, "for perhaps Meluagpeka won't tickle you anymore if you have your head shaved."

"All right," said Berengkenitutkitut. And so Berengkenitutkitut is having his head shaved by Berentenigewtigew, but it wasn't done very well because some hair was missed in the shaving. Even though it wasn't done very well, you really liked the looks of it, Berentenigewtigew.

"Now," said Berentenigewtigew, "that's good enough. Tomorrow now," said Berentenigewtigew, "you can take good care of the fish," said Berentenigewtigew, "for we probably won't be bothered any more by Meluagpeka."

And soon it was morning again. "Now," said Berentenigewtigew, "Berengkenitutkitut, you get busy now for I will be leaving you. You sit over there near the fish being smoked," said Berentenigewtigew.

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26. Sentence left uncompleted by narrator.

Arà en dà rema riyà dutun en be maa mibpinuu si Berengkenitutkitut. Ah ne mid-ipanew en maa si Berentenigewtigew.

Nekeuma ka maa kayi te wayig ne Merenian ini ne edlaras ke en maan. Pemineg ka maa ini, Berentenigewtigew, ne pengumew en maa si Meluagpeka.

"Hinu se seegewsew te wayig ku Merenian?
Hinu se seegewsew te wayig ku Merenian,
ne butitien se sabang,
ne bekbaken se ulu rin?" kahi pè ma ni Meluagpeka.

Sumpan en si kuwa ini Berentenigewtigew ini te,
"Kenà ka musi minsà
su Berentenigewtigew
ne neketidew te dagat," kahi pè ma ni Berentenigewtigew.

"Ew," ke si Meluagpeka, "si Berentenigewtigew ke bes iyan an." Midlevundus en si Berentenigewtigew. Wey ke en be maa med-ipanew en ne midsuvar en maa si Meluagpeka ini. Wà ke rà mekebpira, Meluagpeka, ne nekeuma ke en kayi te baley en ni Berentenigewtigew.

Nekeuma ka ini, Meluagpeka, ne bulug ke rà nekeit-itindeg su nekita nu en imbe iya si Berengkenitutkitut ini se edtameng te tinepaan. Ne senge bias en se kedtengteng nu su midtevungawan en si Berentenigewtigew. Wey intengi ni Meluagpeka ini se ulu ni Berengkenitutkitut ne ingkesuat din imbe iya te edtengteng ini se kinetevungew ki Berengkenitutkitut. Wey medubpù si Meluagpeka ne wey ka rema pekeiseg-iseg Berengkenitutkitut su iyan nu en nanam ne egkiteken ke en maa ni Meluagpeka. "Ih," ke si Meluagpeka, "Berengkenitutkitut, kenà ke ma ed-awà duen su edsepsepuwen ku pà an se ulu nu su ingkesuat ku ve mulà maa ayan ke mibmemenu nu ayan?"

"Ew," ke si Berengkenitutkitut, "ne midtevungawan ni Berentenigewtigew."

"Na, kenà ke ma ebpelahuy," kahi pè ma ni Meluagpeka, "su edsepuwen ku pà an su ingkeeyami ku ve mulà maa ayan se kinetevungew keykew ayan, Berengkenitutkitut."

Ah, na ebpelahuy imbe iya si Berengkenitutkitut su egkeandek iyan.
"Kenà imbe iya," ke si Meluagpeka, "ebpelahuy.
Iseg ke ma kayi,
ubpà ka ruen su edsepuwen ku pà
su igkeeyami ku nevenar," ke si Meluagpeka,
"an se kinetevungew keykew an ne mepiya."
Ne midubpù si Meluagpeka ini

And that's just what he did for Berengkenitutkitut sat down right there. *Ah*, and then Berentenigewtigew left.

When you arrived here at the Merenian River you go downstream again. You listen again, Berentenigewtigew for Meluagpeka is calling.

"Who is wading in my Merenian River?
Who is wading in my Merenian River,
with many tadpoles downstream,
and many frogs upstream?" said Meluagpeka.

Berentenigewtigew replied,
"You shouldn't even ask,
because it is Berentenigewtigew
who has waded in the sea," said Berentenigewtigew.

"Well," said Meluagpeka, "so it's Berentenigewtigew there." Berentenigewtigew continued on then. And so Meluagpeka is setting out now to go back to Berentenigewtigew's place. It didn't take you long, Meluagpeka, before you reached the house of Berentenigewtigew.

When you arrived, Meluagpeka, all you could do was just stand still for you saw Berengkenitutkitut there watching the fish being smoked. But it was something else you were looking at this time for it was the head that had been shaved by Berentenigewtigew. And so Meluagpeka is examining the head of Berengkenitutkitut and he really likes the look of this shaved head of Berengkenitutkitut. And now Meluagpeka is coming over to him and you, Berengkenitutkitut, are moving away because you could almost feel the tickling of Meluagpeka. "Oh," said Meluagpeka, "Berengkenitutkitut, don't move away because I want to feel your head for I really like it, but who did it for you?"

"Oh," said Berengkenitutkitut, "it was shaved by Berentenigewtigew.

"Now, don't run away," said Meluagpeka, "for I want to feel it because I really like the way he shaved your head, Berengkenitutkitut."

Ah, then Berengkenitutkitut begins to run because he is afraid.

"Don't do that," said Meluagpeka, "running away.
Come here,
sit here so I can feel it
for I truly like it," said Meluagpeka,
"that shaving job on your head is really good."
So Meluagpeka went over to him

ne wey rin edsepsepuwa ini se ulu ni Berengkenitutkitut.
"Hmm, hmm," ke si kuwa Meluagpeka,
"budtuk en te mepmepiya ve mulà maa," ke si Meluagpeka,
"se kinetevungew ki Berengkenitutkitut ini."

Arà en be se nekeipus si kuwa Meluagpeka ini se ebpenganun kayi te ulu ni Berengkenitutkitut ini ne ke si Meluagpeka,

"Ne buyuen ku ve ki Berentenigewtigew ne upiya ve engkey en se kiyug din te ked-ipanew rin keremà te meselem," kahi pè ma ni Meluagpeka,
"ne ebuyuen ku se tehari e pè be kayi," kahi pè ma ni Meluagpeka.
"Su egkesuat a rema," ke si Meluagpeka ini, "ne ebpetevungew.
Su ingkesuat ku ve mulà iya maa ini te kinetevungew keykew, Berengkenitutkitut.
Na ebpetevungew a rema," ke si Meluagpeka.
"Wey uya," ke si Berengkenitutkitut, "kehiyan ku pà keremà. Na iyan be kediey," kahi pè ma ni Berengkenitutkitut, "se paney ka imbe su endayi ke kenà ebpaney mulà si Berentenigewtigew."

Hane mid-ulì en si Meluagpeka. Nekeulì dà si Meluagpeka ini ne nekesuvar en maa si Berentenigewtigew. Nekeuma ka, Berentenigewtigew, ini ne riyà ke pà te lama ne edsendengen nu en si Berengkenitutkitut ke endei en. Engkey ve ked-inteng nu te bulug ka mibpimpinuuwan ni Berengkenitutkitut ne rutun ded.

"Hena," ke si Berentenigewtigew ne, "Berengkenitutkitut, ne maan be ayan ke mibpinuu ke red an?"

"Ew," ke si Berengkenitutkitut, "ne bagì ini ne rekelà," kahi pè ma ni Berengkenitutkitut.

"Ew, meambe, warà nekepengkayi si Meluagpeka?"
"Ew, mibpengkayi red iya rema si Meluagpeka;
uhaid ne duen ingkesuat din
kayi te ulu ku," kahi pè ma ni Berengkenitutkitut.
"Ini se kinetevungew nu ini," kahi pè ma ni Berengkenitutkitut,
"ingkesuat ni Meluagpeka," kahi pè ma ni Berengkenitutkitut.
"Ew, na engkey migkahi ni Meluagpeka?"
"Ew, iyan migkahi ni Meluagpeka edutun
se apey rè kun engkey pà se kegkesuat nu te ebpaney keremà
ne ebuyuen din te keputian te atey nu
se tehari nu kun keremà te meselem," kahi pè ma ni Berengkenitutkitut.
"Ew, meambe?"
"Ew, ebpetevungew," kahi pè ma ni Berengkenitutkitut,
"su neima kayi te ulu ku ini,

and he is patting Berengkenitutkitut's head.
"*Hmm, Hmm*," said Meluagpeka,
"this is really extremely nice," said Meluagpeka,
"this head-shaving of Berengkenitutkitut."
At that then, when Meluagpeka had finished his admiring of Berengkenitutkitut's head he said,
"Now I am begging Berentenigewtigew that no matter how much he wants to leave tomorrow morning," said Meluagpeka,
"I am begging him to wait for me," said Meluagpeka.
"For I would also like," said Meluagpeka, "to be shaved.
For I would like to be shaved just like you, Berengkenitutkitut.
I want to be shaved also," said Meluagpeka.
"Well all right," said Berengkenitutkitut. "I will tell him tomorrow. But I think," said Berengkenitutkitut, "you had better be early because Berentenigewtigew always leaves early."
Take note, Meluagpeka went home now. As soon as Meluagpeka had left for home, Berentenigewtigew returned. When you arrived, Berentenigewtigew, you look around the yard to see where Berengkenitutkitut is. What should you see but Berengkenitutkitut still sitting there (by the fire where you left him).
"How come," said Berentenigewtigew, "Berengkenitutkitut, that you're still sitting over there?"
"Well," said Berengkenitutkitut, "it's because of very good luck," said Berengkenitutkitut.
"Oh, how come, didn't Meluagpeka come?"
"Well, Meluagpeka came all right;
however there was something else he was interested in
and it was my head," said Berengkenitutkitut.
"This shaving job you did," said Berengkenitutkitut,
"Meluagpeka really likes it," said Berengkenitutkitut.
"Oh, what did Meluagpeka say?"
"Well, what Meluagpeka said about it was
no matter how much you wanted to leave early tomorrow morning
he is begging you from your generosity[27]
to wait for him in the morning," said Berengkenitutkitut.
"Oh, why?"
"Well, to be shaved," said Berengkenitutkitut,
"for he envied my shaved head,

27. literally, *te keputian te atey nu* "from the whiteness of your liver."

ini se kinetevungew nu kediey," kahi pè ma ni Berengkenitutkitut.

"Ew, na mepiya arà," kahi pè ma ni Berentenigewtigew, "su edtevungawan ku pà dema," kahi pè ma ni Berentenigewtigew.

Hane rugruhaya ve meselem ini ne nekeuma en maa si Meluagpeka
su mibpaney imbe iya nevenar
su edselinggeuten din si Berentenigewtigew. Meriyù ke pà ne ebpengumew ke en, Meluagpeka, "Berentenigewtigew."

"Engkey sika?" kahi pè ma ni Berentenigewtigew.

"Ew, siak," ke si Meluagpeka. "Ew, ed-umawen ku sikuna su meherahera ku," kahi pè ma ni Meluagpeka, "ke mid-ipanew ke en maan," kahi pè ma ni Meluagpeka.

"Ew, werà a med-ipanew," ke si Berentenigewtigew, "su migkahi nu kun diyà te ki Berengkenitutkitut se petaharan ka na wey midtaharan ku iya rema sikew," kahi pè ma ni Berentenigewtigew. "Na, engkey se kiyug nu?" kahi pè ma ni Berentenigewtigew. "Maa ke mibpaney ka?"

"Ew, iyan ku arà kinepaney," ke si Meluagpeka,
se neima a kayi te ulu ni Berengkenitutkitut ini.
Budtuk embe mulà maa iya te ingkesuat ku," kahi pè ma ni Meluagpeka,
"ne ini ve mulà maan iya se kinetevungew nu.
Na ini ve se kinepengkayi ku," kahi pè ma ni Meluagpeka,
"se menu tevungawi e pà dema," kahi pè ma ni Meluagpeka.
"Angin en," ke si Berentenigewtigew,
"ke kenà dà igkesuat nu se ebpetevungew," kahi pè ma ni Berentenigewtigew,
"ne dekelà perem ini ne helevek," kahi pè ma ni Berentenigewtigew.
"Na tehaad te kiyug nu,
ne uya, tevungawan ku sikuna.
Kuwa ka pè be rerapug su edtemahan an se apuy," kahi pè ma ni Berentenigewtigew.
"Wey, uya," ke si pè ma ni Meluagpeka.

Arà dà se nekahi ni Berentenigewtigew ini ne midrerapug en si Meluagpeka. Netemahan dà se apuy ne intuug en ini se adsà.

Kahi pè ma ni Meluagpeka ini, "Ne ebmemenuwen be ini se adsà?

"Ew, ituug nu en," ke si Berentenigewtigew.

Arà en be iya rema intuug en ni Meluagpeka ini se adsà ini.
Wey embe intuug en ini se adsà ini,
ne mibmerihà en nevenar ini se adsà ini,
su mibpenlaha en su iring te apuy en ini se adsà.

your shaving of my head," said Berengkenitutkitut.

"Well now, that's good," said Berentenigewtigew, "for I will shave him also," said Berentenigewtigew.

Take note, very early the next morning Meluagpeka arrived
for he had set out early indeed
so he could be sure to catch Berentenigewtigew. When you were still some distance from the house you began calling out, Meluagpeka, "Berentenigewtigew."

"Who is it?" said Berentenigewtigew.

"Well, it is I," said Meluagpeka. "And well, I am calling out to you because I was afraid," said Meluagpeka, "that you had left already," said Meluagpeka.

"Well, I haven't left yet," said Berentenigewtigew, "because you told Berengkenitutkitut to have me wait for you and so I waited," said Berentenigewtigew. "Now, what is it you want?" said Berentenigewtigew. "How come you came so early?"

"Well, the reason I've come early," said Meluagpeka,
"is that I envied Berengkenitutkitut's shaved head.
I really like it very much," said Meluagpeka,
"the way you shaved his head.
And that's why I've come," said Meluagpeka,
"to see if mine could be shaved also," said Meluagpeka.
"If it weren't," said Berentenigewtigew,
"that you wanted so much to be shaved," said Berentenigewtigew,
"I would rather get my work done," said Berentenigewtigew.
"But since you really want it,
all right, I will shave you.
You get busy and get a pile of wood and build a fire," said Berentenigewtigew.

"Well, all right," said Meluagpeka.

As soon as Berentenigewtigew had spoken, Meluagpeka gathered a pile of wood. As soon as the fire was lit, an axe was slipped in it to be heated.

Said Meluagpeka, "What is this axe for here?"

"Oh, put it on the flames," said Berentenigewtigew.

At that Meluagpeka then put the axe in the flames to get hot.
And so this axe has now been heated,
this axe has now become red hot,
for it was as though this axe now flamed with fire.

"Na," ke si Berentenigewtigew, "ne iniyug ke ve kayi su edtehuan ta te wayig ke peka nu su apey meharang ke ubpit ne idtevungew keykew," kahi pè ma ni Berentenigewtigew.

Tì, mepiya en iya rema se kineiniyug ni Meluagpeka.

"Arà pè be imbe," ke si Meluagpeka,

ne mepiya en be imbe iya ini se ulu ku ini,"
kahi pè ma ni Meluagpeka, "midtevungawan a bes."
Mid-iniyug ka, Meluagpeka,
ini ne tehui te wayig ini se nekemuyut ne peka nu.
Netehuan dà te wayig ini se peka nu ini,
ne sipita ini se adsà,
ne mibpenlaha en.
Wey ura itigkan isubuk kayi te peka ni Meluagpeka ini.
Ne tuus te nepesangan nevenar si Meluagpeka
su matag te deruwa ne repa ne nekeudsayew si Meluagpeka ini.

"Ki-i-i!" ke si kuwa Meluagpeka.
"Ekeyey,
mesakit bes nevenar ini apuy," kahi pè ma ni Meluagpeka.
"Mepasang bes ini se edtevungawan!"

Ne wey ka ura mekeud-udsayew, Meluagpeka,
ne nevenaran ke ma ki Meluagpeka
se nekepelpelahuy si Meluagpeka.

"Embiya kenà dà su kiyug ku en iya," ke si Meluagpeka,
"ne warà en iya egkesenditan ku kayi ne merasey ves ini se ebpetevungew," kahi pè ma ni Meluagpeka.

Ew ne wey ka ura mebpelelahuy, Meluagpeka,
ne nevenaran ke ma ki Meluagpeka
su taman kun te udtuwan se mid-itindeg ne regreg kayi te peka ni Meluagpeka ini.

"Now," said Berentenigewtigew, "turn your back to me so I can put some water in your back so that the knife will be sharp to shave you," said Berentenigewtigew.

Ti, it was really fortunate that Meluagpeka now had his back to him.
"It's good," said Meluagpeka,
"it's really very good that I am going to have my head shaved," said Meluagpeka,
You had turned your back, Meluagpeka,
and the pouch in your back is being filled with water.
As soon as your pouch was filled with water,
this axe is being inserted,
and it was done suddenly.
And so it is suddenly being inserted in the back-pouch of Meluagpeka
And to show how Meluagpeka really suffered,
Meluag danced for the distance of two fathoms.
"*Ki-i-i!*" said Meluagpeka.
"*Ekeyey*!
It really hurts—this fire does!" said Meluagpeka.
"It's very painful—this having one's head shaved!"
And so you[28] are forced to dance around in pain, Meluagpeka,
and truly you can just see Meluagpeka
as Meluagpeka runs away.
"If only I hadn't wanted it so much," said Meluagpeka,
"but I can't change my mind now that I'm suffering from being shaved," said Meluagpeka.
And so you are running away, Meluagpeka,
and you can just see Meluagpeka running.
For until noon the flames came out of Meluagpeka's back.

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28. To enliven the imagination of her audience, a Manobo narrator draws heavily upon a shift to the second person "you" to identify with a story-participant on stage (see footnote number 6). In similar fashion the narrator shifts to the second person pronoun "you" or to the first person dual pronoun "we [you and I inclusive]" to tie herself more closely with her audience (see footnote number 14). In the final tense moments of this story the narrator combines these rhetorical devices to focus her audience's attention on her story villain's death as a result of being duped. Shifting back and forth from a pronominal reference to Meluagpeka on stage to a pronoun referring to her audience, she brings her story to a climax with a final shift from "you" referring to Meluagpeka on stage to the first person dual pronoun "we [you and I]" as she and her audience together get a final glimpse of the villain drawing his last breath.

Wey ebpelelahuy si Meluagpeka,
ne endei se egkeuma rin ne wayig ne rutun en se edtelilid,
ne iyan en kebpekeenew ni Meluagpeka su langun en te sagbet
ne egkeregreg en.
"Ini pè be imbe mulà ebmemenu a be mulà ini?
Embiya kenà dà su nekevulug ini," ke si Meluagpeka,
"ne kenà ad ed-ayu ebpetevungew."
Ne wey ura maa mebpelelahuy si Meluagpeka
ne ini ke en te rahat, Meluagpeka.
Ne ebpeketidtuwen ta se ketà en,
nepandus en se nepas ni Meluagpeka
su minatey en si Meluagpeka.

Arà dà taman.

And so Meluagpeka keeps on running
and whenever he comes to water he rolls in it,
and after Meluagpeka has passed through some scrub grass it is flaming also.
"What is going to be the outcome of this?
If I only hadn't been so anxious," said Meluagpeka,
"I wouldn't be involved now in being shaved."
And so Meluagpeka is running
and here you are at the sea, Meluagpeka.
And we[29] can truly see him there now,
his breath ran out
for Meluagpeka died.

That's all there is (of my story).

29. See footnote number 28.

3. Anak te Hungutan

Hane riyà te pà ma kayi te hungutan. Ini se hungutan ini ne midsiveysivey, ne senge etew uvag ini se anak din ne meama. Wey mesesabung ini se hungutan ini ne endei se senge levut ne guwaba ne arà

3. Child of a Hermit[1]

AT926C Case Solved in a Manner Worthy of Solomon. Principal *motifs* are: J1113. Clever boy; H561.4. King [Chief] and clever youth; N2.5. Whole kingdom [including chief and his family] as wager; Q512. Performing impossible task; H1024.1.1. Task: making a bull bear a calf; H952. Reductio ad absurdum of task. When an impossible task is given, the hero responds with a countertask so absurd as to show the manifest absurdity of the original task. H1540 Contest in endurance [the one who doesn't fall asleep wins]; and L165. Lowly boy becomes king [chief].

For an Ata Manobo variant of this narrative, see *Studies in Philippine Linguistics*, 1978, pp. 91-99. And for a further Ilianen Manobo narrative based on AT926C Case Solved in a Manner Worthy of Solomon, but with a very different plot, see H. Wrigglesworth, *An Anthology of Ilianen Manobo Folktales*, Univ. of San Carlos, Cebu City, 1981, pp. 195-202.

The story was narrated on August 28, 1984, in a storytelling performance by Mrs. Mengsenggilid. It was tape-recorded and translated into English by Hazel Wrigglesworth of the Summer Institute of Linguistics.

Take note, there we are now with this hermit. This hermit lived alone, and he had only one child, a son. And so this hermit is building a

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1. *Gungutan*: is explained by Ilianen Manobo folk etymology as an aged, unmarried man who lives alone in seclusion, a hermit.

Settings of Ilianen Manobo narratives which feature "a child who lives alone," "an old woman who lives alone but has a daughter," or "a hermit who lives alone but has a son" provide clues for the audience that the "son" or "daughter" is really one of their "immortal beings" of epic-fame. A further clue is provided by the daughter being called *Bai* or *Puteli:* "Princess"; and the son being called *Anù*: "Prince" or simply "Anù" (a name for a young man used by all except other young men). Note that towards the end of the present story, when Anù plays his *pulendag*-flute for the chief, that his music is being heard and commented on by the "immortal beings" of the upper world.

uvag se neuvey kayi te sabung kayi te hungutan. Ini se vatà ini ne meselem en se mepaun ne rutun ed-ubpàubpà ini se vatà ne ebaleyvaley.

Huna su senge keseleman en maa ne midsahad en ini se ratù. Midlingakà ini se ratù ini ne iyan din nekita ini se senge timan ne bahas te guwaba. Ne melutù en iya rema ini se senge timan ne bahas te guwaba.

Migkahi en ini se ratù, ke sika ratù, "Anù, melutù en bes ayan se guwaba, ayan te renged nu te ebaleyvaley."

Midlingakà en ini se vatà. "Uya, iya," ke sika vatà pè ma, "Keretuan, melutù en ayan se guwaba."

"Na," ke sika ratù, "menu ke edsuhuen ku sikuna, Anù, te pemenayikan nu pè kun imbe an se guwaba an? Su igkesuat ku ayan su melutù en ne meupiya en ne egkeenen," kahi pè ma te lipetuwan.

Migkahi en ini se vatà, "Uya, Keretuan, meupiya ma arà su edsuhuen a nikuna. Asal netuenan nu ve imbe ayan se ukit din imbe an se ed-uluhen ne guwaba?" kahi pè ma te vatà.

"Ew, tì," ke sika ratù, "netuenan ku. Su egkeulug ayan se guwaba ne ebpuruten ku ma iya," ke sika ratù, "su egkeenen ku en," kahi pè ma te ratù.

"Na," ke sika batà, "iyan ku egkehiyen keykew, Keretuan," kahi pè ma te batà, "se embiya ebpemenayiken ku ayan se senge timan ne guwaba ayan," ke sikandin, "ne ebpupuwen ku na ed-uluhen ku," ke sika vatà. "Na ebpuruten nu en," ke sika vatà, "ne edtunduhen nu ve imbe an te ebperiyup," kahi pè ma te vatù.

Migkahi en ini se ratù, "Meambe, Anù, ke ebperiyupan ku? Kenà ma an ebperiyupan se guwaba," kahi pè ma te ratù, "su kenà meinit," kahi pè ma te datù.

small house[2] where there is a guava tree[3] nearby, so that's what was next to the small house of this hermit. As for this child, morning until afternoon the child is staying there playing.

Then one morning the chief[4] passed by. This chief looked up and what he saw was this one piece of guava fruit. And this one piece of guava was also very ripe.

The chief spoke, said the chief,

"*Anù*,[5] that guava is ripe now, that one right over your head where you are playing."

This child then looked up. "Yes, indeed," said the child, "Your Highness,[6] that guava is ripe now."

"Now," said the chief, "how about if I will send you, Anù, to climb for that guava? For I would like that ripe one which is ready to eat," said the chieftain.[7]

This child spoke now, "All right, Your Highness, it is fine for you to send me. But do you know the proper procedure for a guava that has fallen?" said the child.

"Well, *ti*,"[8] said the chieftain, "I know. For when that guava drops, I will pick it up," said the chief, "for I will eat it," said the chief.

"Now," said the child, "what I am going to tell you, Your Highness," said the child, "is that if I climb for that piece of guava," he said, "I will pick it, then drop it," said the child. "Then you will pick it up," said the child, "and next you will blow on it," said the child.

This chief then spoke, "Why, Anù, would I blow on it? That guava doesn't need to be blown on," said the chief, "because it's not hot," said the chief.

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2. *sabung*: a small, temporary house; to live in a temporary house while camping out.

3. *guwaba:* guava, genus Psidium guajava.

4. *datù:* a chieftain, leader.

5. *Anù:* a literary name for a young man used by all except other young men.

6. *Keretuan:* "Your highness," from *datù* "chieftain, leader." Outside of Manobo oral literature it is limited to a derogatory reference to a chief who is overly aware of his position and authority, but it does not occur in forms of direct address.

7. *lipetuwan:* a Manobo literary term used for *datù* "chieftain."

8. *Ti:* an exclamation strongly affirming a prior statement made in the immediate context. It can therefore range in meaning from a response of: "Of course (I do)!" to a response of: "Of course not (I don't do that)!"

Ke sika vatà, "Benar iya, Keretuan," ke sika vatà, "edtunduhen nu iya an te ebperiyup ke egkeamì nu ayan se guwaba," kahi pè ma te vatà.

"Ih," ke sika ratù, "kenà ma egkeperiyupan an."

"Benar imbe iyan," ke sika vatà, "ebperiyupan nu iya huntaani an ke egkepurut nu an se guwaba ne ed-uluhen ku," kahi pè ma te vatà.

"Na," ke sika datù, "egkuwa ki ebpeengganey," kahi pè ma te ratù. "Embiya ve ed-uluhen nu ayan se bahas te guwaba an su ebperiyupan ku," ke sika ratù, "ne egketevanan a nikuna," kahi pè ma te datù. "Embiya ve su kenà ku egkeperiyupan an, egketavan ku ma iya sikuna," kahi pè ma te ratù.

"Ih," ke sika vatà, "Keretuan, pedsendit ka," kahi pè ma te vatà. "Su benar iya ne ebperiyupan nu iya huntaani ayan se guwaba ke ed-uluhen ku en huntaani," kahi pè ma te vatà.

"Na," ke sika ratù, "iyan kedì se pemenayika nu en su ed-intengan te en iyan. Embiya ve," ke sika datù pè ma, "su ebperiyupan ku ayan se guwaba," ke sika datù, "ne egketevanan a nikew."

"Na," ke sika batà, "ma engkey ve imbe se anggan ta?"

"Ew," ke sika ratù, "embiya egketevanan a nikuna, Anù, ne egkeamin nu ini se langun ne pehinged ku ne abpeg te sikami senge tiweleyan," kahi pè ma te datù.

"Ih," ke sika batà, "Keretuan, pedsendit ka su benar iyan ini se kedì," ke sika vatà.

"Ah," ke sika ratù, "warà duma ne bitiyara," ke sika ratù. "Na, sikuna," ke sika ratù, "engkey ve rema se keykew ne anggan?"

"Ah," ke sika vatà,

"warà ma mulà duma rey ki Amà," ke sika batà.

"Embiya egketevanan a nikew ne sikami rà imbe ki Amà ini," kahi pè ma te batà,

"dederuwa rey ma ini se egketavan.

Uhaid," ke sika vatà, "ne embù ma egkehiyen ku keykew, Keretuan,

se pedsendit ka

su benar iyan ini se egkehiyen ku," ke sika vatà.

"Meupiya rè be," ke sika vatà pè ma, "ke sikami rà se egketevanan,"

su rait dey iya ki Amà ini, ke sika vatà,

"se ebpemutput te siyung te ratù," kahi pè ma te vatà.

Said the child, "That is what is to be done," said the child, "you are to blow on it next after you have picked up the guava," said the child.

"*Ih*,"[9] said the chief, "it's not going to be blown on."

"That's truly what's to be done," said the child, "you are to blow on it when you pick up that guava that I will drop," said the child.

"Well," said the chief, "we will make a bet together,"[10] said the chief. "If you drop that guava fruit and I blow on it," said the chief, "then you will win over me," said the chief. "If I don't blow on it, I will then win over you," said the chief.

"*Ih*," said the child, "Your Highness, you must repent," said the child. "Because for sure you will blow on that guava when I drop it," said the child.

"Well," said the chief, "I want you to climb up now for we will see what happens. If," said the chief, "I blow on that guava," said the chief, "then I will be beaten by you."

"Now," said the child, "what will be our bet?"

"Well," said the chief, "if I am beaten by you, *Anù*, then you can have all of my kingdom, including me and my family," said the chief.

"*Ih*," said the child, "Your Highness, you repent now because it's true what I have said," said the child.

"*Ah*,"[11] said the chief, "there is nothing more to be said," said the chief. "Now, what about you," said the chief, "what is going to be your bet?"

"*Ah*," said the child,

"I don't have any other companion except Father," said the child.

"If I lose to you then it is we two only,

I along with Father who will be taken by you," said the child.

"But that's why I am telling you, Your Highness," said the child,

"you really must repent,

for what I have said is really true," said the child.

"It would be better if we were the ones to lose," said the child,

"for it's fitting for Father and me," said the child,

"to sweep underneath the house of a chief,"[12] said the child.

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9. *Ih*: in this context is an exclamation of downright disgust.

10. *ebpeengganey*: from *anggan* "to place a bet," and the reciprocal suffix -ey.

11 *Ah*: An interjection indicating rejection of the suggestion made in the previous sentence.

12. "Sweeping underneath a chieftain's house" is frequently referred to in Manobo Oral Literature as the penalty for losing a bet made with the chieftain, as well as being considered the work of slaves.

"Mesì be imbe ke iyan ka egketevanan
ne egkepesangan ka nevenar," ke sika batà,
"su sikuna ne rekdekelà ka ne ratù," kahi pè ma te vatà,
"ne meliventuhen ka,
ne egketevanan ka te anak dà te hungutan," kahi pè ma te vatà.
"Na sikami ve mulà," kahi pè ma te vatà,
"ne wà ma mulà bantug dey," ke sika vatà,
"su rait dey iya ki Amà
te ebpempemutput te siyung te ratù," kahi pè ma te vatà.

"Na," ke sika ratù, "iyan kayi te kedì, Anù, te pemenayika nu an se guwaba su ed-intengan te en iyan," ke sika ratù pè ma.

"Uya," ke sika vatà pè ma, "ebpemenayikan ku en ma iya su idsuhù nu kedì."

Wey mebpemenayik ini se vatà ini ne wà mekebpira ini se vatà ne nekeuma en kayi te subpang. Egkawa kayi te vatà ini se guwaba ini ne ebitinbitin ne migkahi en ini se vatà, "Keretuan, ne turiki nu en ini se ed-uluhen ku," kahi pè ma te vatà.

"Uya," ke sika ratù. Uluha kayi te vatà ini se guwaba ini. Nekita kayi te ratù ini ne mibpurut din en ini se guwaba.

Nekita en kayi te vatà ini se mibpurut kayi te ratù ini se guwaba ne midtundug din iya te ebperiyup. Nekita kayi te vatà ne nekeengit.

"Na," ke se vatà, "Keretuan,
netuman iya ke egkehiyen ku geina," kahi pè ma te vatà.
"Mibperiyupan nu en imbe iyan.
Arà pè be imbe arà, Keretuan,
ne egkehiyen ku en keykew se ralan te kineperiyup nu keniyan
te bahas te guwaba ayan," kahi pè ma te vatà.
"Iyan nu kinepuruta keniyan te guwaba an ne neulug," kahi pè
ma te batà,
"su sagap te nekerenà an te tanà
ne nekuan ma iya te lipupuk ayan se guwaba.
Arà be imbe arà se ralan te kineperiyupa nu ketà
su in-awà nu ke lipupuk," kahi pè ma te batà.

Warà en mekekahi ini se datù. Iyan dà migkahi kayi te datù se, "Anù," kahi pè ma te ratù, "ne pememati ke en lavew," ke sika datù pè

"But on the other hand, if you are to lose
then you would really suffer," said the child,
"because you are a big chieftain," said the child,
"and you are famous,
and you would be losing to simply the son of a hermit," said the child.
"But as for us, on the other hand," said the child,
"we are certainly not famous," said the child,
"and it's fitting for us, I along with Father,
to sweep underneath the house of a chief," said the chief.

"Now," said the chief, "what is in my mind, *Anù*, is for you to climb up for that guava for then we will see," said the chief.

"All right," said the child, "I will climb up now because you are sending me."

And so this child is climbing up[13] and it didn't take long before the child came to the branch. The child reached out for the guava hanging down and the child said, "Your Highness, you watch this that I'm dropping," said the child.

"All right," said the chief. The child is dropping the fruit now. When the chief saw it he picked up the guava.

The child then saw the chief picking up this quava and next he blew on it. The child saw it and laughed.

"Now," said the child, "Your Highness,
what I said a while ago has now been fulfilled," said the child.
"You really blew on it.
So now, Your Highness,
I will tell you the reason for your blowing on the guava fruit," said the child.
"The reason for your having to blow on the guava that fell," said the child,
"is because it fell on the ground
and the guava got dust on it.
That is then the reason for your having to blow on it,
in order for you to remove the dust from it," said the child.

The chief wasn't able to speak. The only thing the chief said was, "*Anù*," said the chief, "you just wait," said the chief, "for there is still

13. In order to heighten the vividness of certain events in her story, the Manobo narrator shifts her surface-structure tense from past tense to the Dramatic Present Tense to denote action which is presently taking place. (For further discussion see Wrigglesworth, "Manobo Storytelling," pp. 231-233.)

ma, "su ruen dema ibehey ku keykew," ke sika ratù. "Na ed-ulì a be imbe ini," ke sika ratù.

"Uya," ke sika vatà, "ulì ke en, Keretuan, ugaid ne wey netevanan ku en iya sikew."

"Ew, kenà te pè ma maa," ke sika ratù pè ma, "su ruen pad ibehey ku keykew."

Arà embe se wey rema med-ulì en ini se ratù ini.
Matag ini ed-ip-ipanew se ratù ini
ne iring te warà gihimukuren kayi te ratù ini ne ed-ipanew
su netehuan sikandin te mutu te hinawa rin
keniyà te netemanan dan eyè kayi te batà.
Hane mehaan se tetereman ini
ne nekeuma en ini se datù kayi te baley ran.
Mibpelelaus ini se ratù diyà te kama ne ed-irehaan din.
Ne midturus din dà te ed-irehà ini se ratù.
Mid-irehà ke en
te warà en kehiyan kayi te ratù.
Nebudiyanggà nevenar se hinawa rin.
Huna su netaman eyè se kineirehà kayi te ratù
su ebpegitungen din ke engkey se kebpekeliyu rin
kayi te neupekatan dan kayi te vatà.
Sebseveka ne nepegitung kayi te datù
se ibpeated din eyè se senge timan ne rahum diyà te batà.
Mid-enew en ini se datù.
Mid-umew rin en si Sebandar,
"Eh, Sebandar,
peneheewita nu pè be ini se senge timan ne rahum ini," kahi pè ma te datù, "diyà te anak te hungutan arà.
Kehiya nu ve dut te batà," kahi pè ma te datù,
"se impepeewit ni Keretuan ini se senge timan ne rahum

something I have to give you," said the chief, "Now I am going home," said the chief.

"All right," said the child, "you go home now, Your Highness, but I have already defeated you."

"Well, not yet," said the chief, " for there is still something I have to give you to do."

With that the chief is now going home.
And so even as this chief walks along,
it's as though he no longer had any soul as he went,
because his innermost thoughts[14] were filled with worry
because of what had taken place with that child.
Take note, the story goes faster now
and the chief had arrived home at their house.
This chief went directly to his mattress in his bedroom.
And this chief immediately went to bed.
You[15] went to bed now,
without his having said a word.
His thoughts were very worried.
Considerable time passed as the chief just lay there,
for he was thinking over what he could do
to be free of his agreement with this child.
There was only one thing that the chief could think of
and that was for him to take a needle to the child.
The chief got up.
He then called for Sebandar,
"*Eh*,[16] Sebandar,[17]
you take this needle there to the son of the hermit," said the chief.
"You tell the child," said the chief,
"that the chief has sent this single needle

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14. *hinawa*: "breath" is used figuratively to refer to the innermost thinking, or deepest desires, of a person.

15 To enliven the imagination of her audience, a Manobo narrator draws heavily upon a shift to the second person "you" to identify with a story-participant on stage. (For further discussion see Wrigglesworth, "Manobo Storytelling," pp. 229-231.)

16 *Eh*: an exclamation soliciting someone's attention.

17. *Sebandar*: is explained by Manobo folk etymology as being derived from *sambar* "a command, order," hence the head-servant in charge of the many servants of a chieftain's household.

su ebpesedsalan din te senge timan se bangkew wey seveka se sundang.

Arà be imbe se kehiya nu, Sebandar," kahi pè ma te datù.

"Uya," ke si Sebandar. Migkawà din en ini se senge timan ne rahum ini, ne mid-ipanew ke en, Sebandar.

Mehaan se tetereman ne nekeuma en si Sebandar diyà te baley kayi te gungutan. Iyan din neumaan ini se batà ini ne ebaleyvaley kayi te levut te guwaba.

Migkahi en si Sebandar te, "Anù,
ne duen ini impepeneheewit rut te datù kediey,
impeated kayi te keykew."

"Na," ke sika batà, "engkey en ayan?"

"Ew, impeated dut te datù ini se senge timan ne rahum
su pesedsal, ew ibpesedsal din keykew te senge timan se bangkew wey seveka se sundang,
beeli nu," kahi pè ma ni Sebandar.

"Uya," ke sika vatà, "kayi nu en, Sebandar.
Na, tehaad be, Sebandar,
ne engkeniyan bes se itungan dut te ratù,
uya,
telimà ku en ayan," ke sika vatà pè ma,
"su merehen
ne ratù se edsuhù kedì," kahi pè ma te vatà.

"Iyan be se kè ke ve ebpehin-uviren, Sebandar,
su ruen dema ibpepeewit ku keykew, Sebandar.
Peneheewita nu pè be riyà te ratù ini," kahi pè ma te vatà, "senge timan ne tubew ini.
Kenà e rè be kemulekai keniyan te ratù
su edsuhuen ku rema sikandin
su geina ne edsuhuen a rema ni Keretuan ne edsuhù e pà dema," ke sika vatà.

"Gepaa pè be rut ini se senge timan ne tubew ini
te selual ni Amà wey kumbalà din," kahi pè ma te vatà.

"Na, kehiya nu ve imbe," ke sika vatà, "diyà te datù."

"Uya," ke si Sebandar.

Hane mehaan se tetereman ne nekeuma en maa si Sebandar diyà te baley kayi te ratù. Nekeuma ka, Sebandar, ne migkahi en ini se datù, "Na," ke sika datù, "menu, telimà ded dut te vatà arà se ibpepevaal ku kandin, ne senge timan se bangkew wey seveka se sundang, embiya ruen

for he is to make one spear[18] and one dagger[19] from it.
That is what you are to say, Sebandar," said the chief.

"All right," said Sebandar. He took this needle, and you then set out, Sebandar.

The story goes faster now and you arrived, Sebandar, there at the house of the hermit. The one he met was this child who was playing here under the guava tree.

Sebandar spoke saying, "*Anù*,
there is something which the chieftain had me bring to you,
he has sent this to you."
"Well," said the child, "what is that?"
"Well, the chief had this single needle brought to you,
because he will have you make one spear and one dagger;
you are to make them from this," said Sebandar.
"All right," said the child, "bring it here.
Now, since, it's like that, Sebandar,
the thinking of the chief,
all right, I will accept it," said the child,
"because it's difficult not to do so
when it's a chief who is commanding me," said the child.
"I hope you won't get tired, Sebandar,
for there is also something that I will send with you, Sebandar.
You take this to the chief," said the child, "this turban."[20]
"May I not be cursed[21] by the chief
for I am also sending something to him
since there is that which His Highness is also commanding me
to do," said the child.
"Have the chief cut this single turban
into pants and a shirt for Father," said the child.
"Now, that is what you are to say to the chief," said the child.
"All right," said Sebandar.

Take note, the story goes faster now and Sebandar has again arrived back at the house of the chief. Upon your arrival, Sebandar, the chief said, "Now," said the chief, "what about it, did the child accept what I am having him make: one spear and one dagger and that if there is anything

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18 *bangkew:* a generic term for any barbless spear.

19. *sundang:* a kris dagger, having a serpentine blade.

20. *tubew:* a turban worn by Manobo men.

21 *kemulekai:* from *mulekà* "a curse because of the breaking of a restriction" or "an injustice done to an older person."

sawad ne ibpevava red su ebeelan ku ne rahum?" kahi pè ma te ratù. "Nekahi nu red imbe arà?"

"Ew, uya," kahi pè ma ni Sebandar, "nekahi ku arà. Na, duen ve rema ini, Keretuan, impepeewit ketà te vatà, senge timan ne tubew. Kenà nu rè kun kemulekai su heina ne edsuhuen nu ne edsuhù rema ke vatà," kahi pè ma ni Sebandar. "Gepaa nu pè kun be rema ini se senge tubawan ini te kumbalà dut te amey rin wey selual din," kahi pè ma ni Sebandar. "Embiya kun be imbe ruen sawad ne ibpepevava red diyà te kandin su tubew te amey rin," kahi pè ma ni Sebandar.

"Merupangdupang," ke sika ratù.

"Bereitungan bes ne vatà ayan!" kahi pè ma te datù.

"Maan ke ebpehapà kedì kayi te sengsenge tubawan ini?
Ne endei embe mulà kayi se selual
ne endei embe mulà se kumbalà?" kahi pè ma te ratù.

"Su sengsenge tubawan ma ini—
ke kenà bereitungan ne vatà," kahi pè ma te ratù.

"Na, heina ve, Sebandar, su bereitungan bes ayan se vatà,
iyan kayi te kediey," kahi pè ma te ratù,
"kenà ka ebpehin-uviren, Sebandar,
su tembù ma imbe iyan mid-ingeranan ka ki Sebandar
su upiya engkey en se kerirù dut te menge datù," kahi pè ma te datù ini,
"ne sikuna imbe ke ebmendaran te epiya endei ke en
ibpesinaru ne ketà ka imbe se edsuhuen," kahi pè ma te ratù ini.
"An be imbe an se kineingerani keykew ki Sebandar," kahi pè ma te ratù.

"Kua nu pè be tuyuka, Sebandar,
iated nu pè be riyà te batà ini se sapì ini ne meama.
Ne nemutu se hinawa ku," kahi pè ma te datù,
"su neuhet en kayi te kedì ayan se sapì ne meama
ne wà ded duen ayan mekeanak.
Ipeated nu pè be," kahi pè ma te ratù.
"Iated nu pè be riyà te ki Anak te gungutan arà.
Peenaka rin pè be
na iated din dè be keremà."

left over you are to bring it back for I will make a needle?" said the chief. "Did you say that?"

"Well, yes," said Sebandar, "I said that. Now, there is also, Your Highness, that which has been sent by the child: one turban. May he not be cursed by you, he says,[22] but since you have commanded him to do something, then that child will also command something of you," said Sebandar. "You are, he says, to cut this single turban into pants for his father and a shirt," said Sebandar. "If there is anything left over, he says, then it is to be taken back to him because it will be a turban for his father," said Sebandar.

"Crafty," said the chief.

"That child is wise!" said the chief.

"Why should he have me cut this from one single turban?
And where are the pants
and where is the shirt?" said the chief.
"For this is only one turban—
if that child weren't so wise," said the chief.
"Now since that child is wise, Sebandar,
I think," said the chief,
"you had better not get tired, Sebandar,
because that's why you have been named Sebandar,
for whatever is the problem of the chief," said the chief,
"you are the one commanded to go wherever you are sent,"
said the chief.
"That's why you are named Sebandar," said the chief.
"You are now to take, Sebandar,
you are to lead this bull[23] to the child.
And I'm worried," said the chief,
"for I've had that bull for a long time
but it's never borne offspring.
You are to take it now," said the chief.
"You take it to the son of that hermit.
He is to have it bear offspring
and bring it back tomorrow."

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22 *kun*: a particle indicating "It is reported, it is said," which occurs frequently in this narrative as Sebandar carries messages back-and-forth between the chief and the son of the hermit.

23. *sapi ini ne meama:* literally "male cow/bovine."

Mehaan se tetereman ini ne mibpeneheewit en dema kayi te Sebandar ini se sapì ini. Nekeuma ne migkahi en ini se vatà, "Na, Sebandar, endei ke embe ini ebpesinaru ini se edtuyuk kayi te sapì?"

Ke si Sebandar ne,

"Anù, ne kayi e rà iyan ini edtaman te keykew.

Impetuyuk rut te ratù ini se sapì ini ne meama

su egkemutu ke datù

te neuhet en kun diyà te kandin ini se meana ne sapì ini

ne warà ded duen mulà med-anak," kahi pè ma ni Sebandar.

"Ew," ke sika vatà,

"wey Sebandar, iiket nu rà duen

i te levut te guwaba ayan.

Ugaid ne keremà be te meselem ne ibpeated ku

su ed-anak embe imbe ayan se sapì din an,

su heina ne kayi te kediey," kahi pè ma te vatà.

In-iket en iya rema ni Sebandar ini se sapì diyà te levut te guwaba.

"Na, ulì ke en na penudtula nu se keremà be imbe arà te meselem ne id-ated ku ini se anak kayi te sapì," kahi pè ma te vatà.

Hane mehaan se tetereman ne mid-ulì en maa si Sebandar. Huna su nepawà en ne migkahi en ini se vatà, ke sika vatà pè ma ne, "Amà, ne sumbelia nu pad ini se sapì ini," kahi pè ma te vatà.

Midwaleng dema ini se hungutan ini sumbelia ini se sapì.

Kua kayi te vatà se selual kayi te amey rin ini wey malung

wey ura itevuley kayi te vatà ini se malung wey ini se selual te amey rin ini.

Nepasad

ne sempuyuta kayi te malung ini se selual ne nepiripiri en te lengesa.

Seretà din

ne ruen en dema kenakan ne edsahad diyà te kandan.

Migkahi en ini se vatà te,

"Ura, kemenu rè be ke egkeververuhà ke en," ke sika vatà,

"ne duen idsuhù ku keykew," ke sika vatà pè ma.

"Peneheewita nu pà be riyà te ratù ini se malung ni Amà ini wey selual din

su pepipii nu pà be rut te ratù," ke sika batà pè ma.

"Su mid-anak si Amà geina te egkepkepawà," kahi pè ma te vatà,

"ne pipii rin pè be ini su nepiri en te lengesa ini

The story moves faster now and Sebandar has already taken the bull. Upon arrival there the child said, "Now, Sebandar, where are you going leading that bull?"

Said Sebandar,
"*Anú*, what I'm doing is coming here to you.
The chief has had this bull brought here
because the chief is worried
for the bull has been in his possession a long time
but it hasn't yet borne offspring," said Sebandar.
"Oh," said the child,
"well Sebandar, you tie it over there
underneath that guava tree.
And in the morning I'll have someone take it back
for surely it will bear an offspring
because it is here under my care," said the child.
So Sebandar had this bull tied there underneath the guava tree.

"Now, you can go home and say that tomorrow I will take the offspring of the bull," said the child.

Take note, the story moves faster now and Sebandar went home again. When morning dawned this child spoke, said the child, "*Amá*, you slaughter this bull," said the child.

The hermit also got busy slaughtering the bull.
The child is getting the pants and the blanket,[24] of his father,
and the child is dipping the blanket and pants of his father into it (the blood).
Finishing that
he wrapped up the blanket and pants now soaked with blood.
At the same time
there also happened to be a young man passing by their place.
The child called out,
"*Ura*,[25] may you not be hindered in your journey," said the child,
"but there's an errand I would send you on," said the child.
"You take to the chief this blanket of Father's and his pants,
for you are to have the chief wash them," said the child.
"Because Father gave birth a while ago at daybreak," said the child,
"and he is to wash these for they are soaked with blood

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24 *malung*: a blanket; also used specifically of a piece of cloth which is sewn into the form of an open tube and used to sleep in.

25 *Ura*: "Friend."

te kineanak ni Amà," kahi pè ma te vatà.
Arà embe iya rema se migkuwa en kayi te kenakan ini se sinempuyut ini
ne egurihis ini se lengesa
su neames-ames kayi te lengesa.
Hane wà dà mekebpira ne nekeuma en ini se kenakan ini riyà te baley te ratù. Wey mekita kayi te ratù ini se egurawis ini se lengesa.
"Na," ke sika ratù, "engkey ve ayan se ebpeneheewiten nu ayan ne egurawis ne lengesa?"
Ke sika kenakan ne,
"Keretuan ne impeated ini rut te vatà kayi te keykew.
Su kenà nu rè kun imbe kemulekai
su edsuhù sikandin te ebpepemìpian din ini se selual te amey rin wey ini se malung,
su mid-anak ke amey rin geina te egkepkepawà," kahi pè ma te kenakan.
"Na pipii nu pà kun be," ke sika vatà.
Hane nekepeeneng-eneng ini se datù. Ke sika datù ne,
"Budtuk en," ke sika datù pè ma, "te bereitungan
ne ayan se vatà ayan,
anak te hungutan," kahi pè ma te datù.
"Iyan kayi te kedì, Sebandar,
se beyai nu pad an se batà,
su ebeelan dey en te tedtab," kahi pè ma te ratù,
"se kebpetevanà dey," kahi pè ma te ratù,
"su kayi embe imbe ini se kebpetevaney rey
keniyan te vatà ayan," kahi pè ma te ratù.
"Ini pè be imbe ini ne egkepasad en
se kebpetevaney rey," kahi pè ma te datù.
"Engaya nu ve,
su iyan dey ve ibpetevaney," ke sika datù,
"se endei se mehaan ne ebpekelipereng
ne eburitan.
Arà embe imbe arà se egketevanan," kahi pè ma te ratù.
"Upama rin ke iyan egketevanan ayan se batà
ne eburitan ku," ke sika datù.
"Ke iyan a maa ebpekelipereng," ke sika ratù,
"ne buriti a rut te vatà.
Mebpeengkayi ve sikandin ne mebava en sikandin te burit wey pehelungan.
Su embiya ed-apul ke vatà
ke eburitan ku en," ke se ratù,

because of Father's giving birth," said the child.
And so this young man took this wrapped-up bundle
that was dripping with blood
for it was soaked with blood.
Take note, it wasn't very long until this young man had arrived there at the house of the chief. And so the chief saw this that was dripping with blood.
"Well," said the chief, "what's that which you are bringing that is dripping with blood?"
Said the young man, "Your Highness,
the child had this brought here to you.
But may he not be cursed
because he has sent these pants and blanket of his father
to have them washed,
because his father gave birth a while ago at daybreak," said the young man.
"Now you, he says, are to wash them, the child said."
Take note, the chief had to keep still. Then the chief said,
"Among all those with wisdom," said the chief,
"that one is the best,
the son of the hermit," said the chief.
"What I'm thinking, Sebandar,
is that you should go there to the child,
for we will bring this to an end," said the chief,
"as to which of us will win," said the chief,
"for this is the time to see
whether we win or lose with that child," said the chief.
"This time it's going to put an end to it
to see which of us is the winner or loser," said the chief.
"You bring him here,
for the way we will find out which of us wins," said the chief,
"will be that whichever of us goes to sleep first
will be marked with charcoal.
That one then will be the loser," said the chief.
"For example, if the one who loses is the child
then I will mark him with charcoal," said the chief.
"If I am the one to go to sleep first," said the chief,
"then I'll be marked with charcoal by the child.
He must come here and bring charcoal and a mirror with him.
But if the child argues
after I have marked him with charcoal," said the chief,

"ne egkuan ke pehelungan
su ebpeelungen su ed-intengan ke paras din
ke ruen en burit," kahi te ratù ini.

Hane rutun en la maa si Sebandar ini. Mid-ipanew ka en maa, Sebandar. Nekeuma si Sebandar ini ne nekita en kayi te vatà.

"Na," ke sika vatà pè ma ne, "Sebandar, ne ebpendei ka be maan an?"

"Ew," ke si Sebandar ne, "Anù, ne impeangey ka rut te datù."

"Ew, ne meambe ke impeangey a?"

"Ew, iyan arà kinepepeangey keykew su ebeelan niyu," ke si Sebandar.

"Ne engkey en eyè se ibpetevaney rey kun?" ke sika vatà.

"Ew, iyan niyu kun ibpetevaney," ke si Sebandar,

"se endei se egkeuna ne ebpekelipereng
ne eburitan.
Upama ke iyan ebpekelipereng ayan se datù,
ne buriti nu.
Na embiya ed-apul ke ratù
ne egkuan ke pehelungan su ebpeintengan ke paras din—
ke ruen burit.
Engketà ded maa ke sikuna," kahi pè ma ni Sebandar.

"Na," ke sika vatà,

"epiya ma iya engkey en se kiyug te ratù,
ne warà ma iya ebpekeapul te egkehiyen en iya te ratù," ke sika vatà.

"Iyan pè be vuwa mekeapul
se iring dà te paras ku," kahi pè ma te vatà,
"te anak e rà te hungutan," kahi pè ma te vatà.

"Meambe ke menge ratù, ne meambe ke kenà ebpekeapul
ke ruen egkehiyen dut te senge retuan pà maan?
Ulì ke en, Sebandar. Iyan nu ve kehiya
se edtundug dà ke anak te hungutan engkuwani en te meapun."

"Uya," ke si Sebandar.

Hane rutun en maan si Sebandar se mid-ulì ke en maan. Nekeuma ka ne mibensag en maa se datù te, "Na, Sebandar, penudtul ke en."

Ke si Sebandar ne, "Keretuan, ne wà ma utew tudtul ku su kenà en iya ebparew ayan se anak te hungutan. Ugaid ne edtelundug dà kun kedì engkuwani en te meapun."

"then the mirror will be gotten
so he can see his face,
that there is charcoal on it," said the chief.

Take note, Sebandar was still there. You then set out once again, Sebandar. When Sebandar arrived, you saw the child.

"Well," said the child, "Sebandar, where are you going?"

"Oh," said Sebandar, "*Anú*, you are to be taken to the chief."

"Oh, and why am I to be taken?"

"Well, the reason that you are being taken is so you can put an end to things," said Sebandar.

"And how are we, according to him, to determine who wins?" said the child.

"Well, the way you will determine who is the winner, according to him," said Sebandar,

"is that whoever is first to fall asleep
will be marked with charcoal.
For example, if the one who falls asleep is the chief,
then you will mark him with charcoal.
And if the chief argues,
then you take the mirror so he can see his face—
that there is charcoal on it.
The same also for you," said Sebandar.
"All right," said the child,
"whatever is the desire of the chief;
nobody can argue with what the chief says," said the child.
"How much more difficult it is for someone to argue
when it's a person like me," said the child,
"who is only the son of a hermit," said the child.
"Even the other chiefs, why is it that even they can't argue
with what has been said by another chief?
Go home now, Sebandar. What you will say is:
the son of the hermit will follow later in the afternoon."
"All right," said Sebandar.

Take note, Sebandar was still there, so you returned home again. As you arrived, the chief shouted, "Now, Sebandar, tell me what happened."

Said Sebandar, "Your Highness, I haven't much to tell you because that son of the hermit didn't refuse. However he will follow me, according to him, later on in the afternoon."

"Na," ke sika datù pè ma, "ne ini pè be imbe ne iring· te ed-avang-avang ne ebperungguen dey ne keniyan te vatà'" kahi pè ma te datù.

Hane mehaan se tetereman ne wey meapun en. "Ah," ke sika vatà ne, "egkelimpangan ku en la imbe. Mid-angey a ves ni Sebandar, Amà, ne ubpà ke rè be," kahi pè ma te vatà, "su diyan a ed-irehà i te turuhan."

Arà embe se midwalengwaleng ini se batà ini ne mibpeneheewit en te burit ini se vatà ne ebpeg te pehelungan. "Ini ve iya," ke sika vatà pè ma, "ne ebpelelurey key embe iya ki Keretuan ki Dì Sumalà," kahi pè ma te vatà, "su engkey en iya se egketevanan kenami," kahi pè ma te vatà.

Hane midwaleng se vatà ini ne segkawa kayi te vatà se pulendag din, kutiyapì ini wey pulendag wey kuving. Mid-ipanew ke en ne vatà se ebpeneheewit kayi te kutiyapì ini wey pulendag wey kuving. Wà dà mekebpira ini ne nekeuma ke en ne vatà.

"Na," ke sika ratù pè ma ne, "midtuman ka iyan, Anù!"

"Tì," ke sika vatà pè ma ne,

"Keretuan, ne warè en ma iyan ebpekeapul keykew.
Su iyan ke ma iyan,
iyan ke ma iyan ini ebpeminehan te langun," ke sika vatà pè ma.

"Iyan a pè be vuwa mekelisang te egkehiyen nu
se iring dà te paras ku?" kahi pè ma te vatà.

"Epiya lavew ke menge ratù wey ruen ebpemegumpungan niyu
ne warà ma iya ebpekeapul," ke sika vatà pè ma.
"Na," ke sika ratù pè ma ne, "ke menge raha,
ne itindeg kew en," kahi pè ma te ratù pè ma,
"su tuliri key en ruen te luuk te saag," kahi pè ma te ratù,
"su keniyan key en ki Anù," kahi pè ma te datù.
"Iyan be imbe arà idtevanà ta," ke sika ratù pè ma,

"Now," said the chief, "this time it will be like being in a boat that we[26] are bringing-to-shore, in dealing with that child," said the chief.

Take note, the story moves faster now and it is afternoon already. "*Ah*," said the child, "I'm forgetting something. Sebandar came for me, Father, but you stay here," said the child, "for I will sleep there at the palace."[27]

Then the child got charcoal and also a mirror that he took with him. "This time," said the child, "either His Highness or I will have to address the other[28] with 'Di Sumalà,'"[29] said the child, "for whichever of us loses," said the child.

Take note, the child then got busy reaching up for his *pulendag*-flute, *kutiyapi*-lute, and *kuving*-jews' harp.[30] You set out now, child, taking along this *kutiyapi* and *pulendag* and *kuving*. It didn't take long before you had arrived, child.

"Now," said the chief, "you did come, *Anù*!"
"*Ti!*" said the child, "Your Highness,
no one can argue with you.
For it is you,
it is you who is obeyed in everything," said the child.
"Who am I to disobey what you say—
especially someone of the likes of me?"[31] said the child.
"Even the chiefs—when there is a disagreement among you,
no one can argue about it," said the child.
"Now," said the chief, "as for the young women,
you are to stand up now," said the chief,
"and you spread out a mat for us here in the center of the floor,"
said the chief,
"for I will lie down with Anù," said the chief.
"The way for judging which of us will win," said the chief,

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26. *dey:* first person exclusive pronoun "we," meaning Sebandar and the chieftain.

27. *turuhan:* the large house of a chieftain or a wealthy person, hence the palace of kings and rulers in Manobo oral literature.

28. *ebpelelurey:* from lalud: "a friendship name" by which two people address each other.

29. *Di Sumalà*: a semantically-defined role name meaning "Whoever loses will be judged accordingly."

30. *pulendag*: an endblown bamboo flute with five finger holes; *kutiyapi*: a two-stringed plucked lute with five rather high frets; and *kuving*: a bamboo jews' harp.

31. *se iring dà te paras ku:* who is simply of the looks, or appearance, of me.

"ne endei se egkeuna ne ebpekelipereng—
ne upama sikuna se ebpekelipereng," ke sika ratù,
"ne kua nu ke burit nu su buriti,
eburitan ku sikuna," kahi pè ma te kuwa ini ratù.
"Ne engketà ded dema ke iyan a ebpekelipereng—
ne buriti a nikew.
Na tembù ma ebpetukirey ki te pehelungan
su mereatey," ke sika ratù pè ma,
"se ed-apul ki pà maa rut te egkehiyen en rut te ruma ta," kahi
pè ma te datù.
"Uya," ke sika batà,
"uhaid ne iyan ku ve arà ibpemarà," ke sika vatà pè ma, "keykew,
Keretuan,
ne heina su kenà ki edlipereng
ne ruen mibpeneheewit a,
te idlangan ta," ke sika vatà pè ma,
"te kenà ta kebpekelipereng," ke se vatà.
"Na," ke sika ratù pè ma ne, "arà iya ke meupiya."
Ne langun te pehinged ne nevurun en dutun te turuhan
su wey ebentayan en imbe ini se reruwa ne etew ini
ke endei rapit se ebpekelipereng.
Ne warà en bulug kehiyan te pehinged,
su ing kun ma te inedtesan ini se pehinged
ne edsipat kayi te datù.
Hane huna su merukilem en ne vatà ne migkahi en ini se ratù te,
"Anù, ne edrudsù ki be imbe ini," ke sika datù.
"Tì, uya iya," ke sika batà.
Mibpinuu en ini se datù ne ingkuwa en ini se ulunan.
Ebpimpinuu en ini se ratù,
ini ne engketà en ini se vatà.
"Na," ke sika vatà pè ma ne,
"Keretuan, ne edlanglangan a be imbe ini ebpempemulendag
su engkey ve mulà se ebpulungan ta ini te ebpimpinuu?
Su ebpekeiring ki," ke sika vatà pè ma, "te egkevuneg
se ebpimpinuu ki en lavew te warè en keniyan ta.
Iyan be tumù," ke sika vatà pè ma,
"se ebaal ki te kelenganan ta," kahi pè ma te vatà.
"Tì, uya," ke sika ratù pè ma, "arà ma iyan, Anù."
Kua kayi te vatà ini se pulendag din ini

"is that whoever is the first to go to sleep—
for example, if you are the first to go to sleep," said the chief,
then you will be marked with charcoal,
I will mark you with charcoal," said the chief.
"And it will be the same if I am the one who goes to sleep—
you will mark me with charcoal.
That's why each of us has a mirror
because it would be bad," said the chief,
"to argue with what our companion says," said the chief.
"All right," said the child,
"but what I have to say to you beforehand, Your Highness," said the child,
is that since we won't be sleeping,
there is something that I brought along,
an amusement for us," said the child,
"since we won't be sleeping," said the child.
"All right," said the chief, "that's good."
And all the people from surrounding places were gathered at the palace
because these two people were being watched
as to which would fall asleep first.
And absolutely nothing was said by the people of the place,
for it is like the quiet of nighttime[32]
among these people observing the chieftain.
Take note, then when it was already night, child, the chief said, "Anù, we will begin now," said the chief.
"*Ti*, all right," said the child.
This chief then sat down and got a pillow.
The chief sat down,
and this child did likewise.
"Now," said the child,
"Your Highness, I will entertain by playing my *pulendag*-flute
for what else is there to do while sitting here?
For we could be compared to a foolish person," said the child,
"if we just sit here without doing anything.
It's better," said the child,
"that we make some entertainment for ourselves," said the child.
"*Ti*, all right," said the chief,
"that's the thing to do, Anù."
And so this child is getting his *pulendag*-flute

32. *inedtesan:* literally, the quiet of nighttime when no sound is heard.

ne wey ura mebpemulendag ini se vatà
ne nevenaran ke ma iya
su neketukes kun imbe iya kayi te kelibutan
se rahing kayi te pulendag kayi te vatà.
Ne mesipenganun-anun kun se langun ne memeresen ne etew
ini te rivavew te ebpenganun kayi te vatà ini.

Ke sika memeresen ne etew ne, "Ebpemulendag bes si Anù maan ini," ke sika memeresen ne etew.

Hane netaman ini se ebpemulendag ini se batà ini, ne ed-umawen din en ini se datù te huna su edluuk en se hewii. Hane neketavak pà lavew ini se ratù.

"Na," ke sika vatà pè ma ne, "Keretuan, ne kè ki imbe edlipereng su taman imbe te egkepupus ini reruwa rè be ini se reremetan ku ini," ke sika batà pè ma, "ne egkepawà en," kahi pè ma te vatà.

Hane nekuwa ini ne indenà en maa kayi te vatà ini se pulendag ini ne migeweran din en maa ini se kuving. Ew, wey ura maa mebpenguving ini se vatà ini, ne warà meketigker ini se datù ini ne nekeirehà sikandin. Nekeirehà dà ini se datù ini, ne ing en te pandey ne ebpemulendag ini se datù ini. Nekelipereng en imbe iyan ini se ratù, su neunanek kayi te kuving kayi te vatà. Wey embe ebpengpenguving en ini se vatà ini. Netaman ne mid-umew en maa kayi te vatà ini se datù.

"Keretuan," ke sika vatà, "wà ke pà lavew medlipereng?"

Hane warè en iya meketavak ini se ratù.

Ne ke sika vatà ne, "Kenà ku pad eburitan si Keretuan su egkemulekaan a," kahi pè ma te vatà. Irenà maa kayi te vatà se kuving din ini ne sekedlawa rin se kutiyapì.

Huna su ingkarang kayi te vatà se malù en egkepawà en ne midwaleng ini se vatà ini ne mibpengutiyapì ke en. Netaman ini ne ke sika vatà ne, "Eburitan ku en buwa si Keretuan. Kenà ad, kenà a memulekai ni Keretuan," ke sika vatà pè ma, "su heina ne neupekatan dey," kahi pè ma te vatà.

Sekedlawa kayi te vatà ini se burit ini

and how this child is now playing the *pulendag*,
and you[33] can just hear it,
for the sound of this child's *pulendag*-flute
reached throughout the world.
And all of the immortal-beings[34] up above
are praising this child.

Said the immortal-beings, "Anù is playing his *pulendag*-flute," said the immortals.

Take note, after this child had played his *pulendag*-flute for some time, he called out to the chief when it was the middle of the night. Take note, this chief was still able to answer.

"Now," said the child, "Your Highness, we won't be able to sleep until I have finished playing these two remaining instruments," said the child, "then it will be daybreak," said the child.

Take note, this child is now putting down his *pulendag*-flute and got his *kuving*-jews' harp. Well, and so the child is playing his *kuving*, and the chief wasn't able to endure any longer and he lay down. As soon as the chief lay down, it was like someone skilled in playing the *pulendag*—this chieftain here.[35] This chief has now fallen asleep, for it had stemmed from the playing of the *kuving* by this child. And so the child continues on playing his *kuving*. After awhile the child called out again to the chief.

"Your Highness," said the child, "you still haven't gone to sleep?"

Take note, this chief wasn't able to answer.

Said the child, "I will not mark His Highness with charcoal yet, for I would be cursed," said the child. The child is putting down his *kuving* and is picking up his *kutiyapi*.

When the child knew it was almost daybreak, the child continued on playing as you now played the *kutiyapi*. After a while the child said, "I will now mark His Highness with charcoal. I will not—I will not be cursed by His Highness," said the child, "because we have an agreement together," said the child.

The child is getting the charcoal

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33. Not only does the Manobo narrator employ a shift to the second person "you" to identify with a story-participant on stage (see footnote number 15), but in similar fashion the narrator shifts to the second person "you" to tie herself more closely with her audience. (For further discussion see Wrigglesworth, "Manobo Storytelling," pp. 229-231.)

34. *memeresen:* "a cosmological deity" from *desen* "strength."

35. The reference is to the snoring of the chief that is figuratively being compared to the playing of the pulendag.

ne dubpua rin ini se ratù ini
ne miburitan din en imbe
te taman te neeneb ini se buked kayi te ratù.
Nekepasad ini se vatà ne miburit ini
ne mibpinuu ke en.
"Ah," ke sika vatà,
"ne kenà ku iya ebpukawen si Keretuan
su egkeandek a ke egkemulekaan a," ke sika vatà pè ma,
"su endayi pè be
ke kenà dekdekelà ne ratù," kahi pè ma te vatà,
"ne egkemulekaan a nikandin.
Ugaid, ne edtaharan en ke edwaleng ayan se ratù," ke sika vatà pè ma,
"ne arà pà ne ebpeketuenan kandin
se nedsalin en se buked din," kahi pè ma te vatà.
Hane engkey pè be ini se nekehimata en ini se ratù.
"Na," kahi pè ma te vatà,
"aalung ke en, Keretuan,
su netuman en ke pasad ta," kahi pè ma te vatà.
"Intengi nu en se paras nu."
Migkahi en ini se vatà,
"Keretuan," kahi pè ma te vatà, "kenà ke ma imbe iya ed-apul,
su tembù ma imbe iya midtail ta se pehelungan," ke se vatà,
su arà imbe arà ke idterebped dut te kukuman," kahi pè ma te batà.
"Iyan be se kua nu en ke pehelungan ayan
su edtaka ki pà se ebpeepuley," kahi pè ma te vatà.
"Alung ka be
su intengi nu en ayan se paras nu," ke sika vatà pè ma,
"ugaid ne warà ku sikuna pukawa te eketù te kineburiti ku keykew
su iyan ku ebpelehuyan ne egkemulekaan a nikuna," ke sika vatà pè ma,
"su sikuna ne rekdekelà ka ne ratù," kahi pè ma te vatà.
Midwaleng ini se ratù ini
ne migkuwa rin en se pehelungan din ini.
Mid-alung en.

and is going over to the chief
and he is putting charcoal on him
until it covered the face of this chief.
When the child had finished putting charcoal on him,
you then sat down.
"*Ah*," said the child,
"I won't wake up His Highness because I'm afraid that I'd be cursed,"
said the child,
"for it would be good
if he weren't such a big chieftain," said the child,
"because I'll be cursed by him.
However," said the child, "I will wait for the chief to start
moving about," said the child,
"and then I will let him know
that the appearance of his face has changed," said the child.
Take note, what should happen but this chief then woke up.
"Now," said the child,
"you look in the mirrow now, Your Highness," said the child,
"for our agreement is fulfilled now," said the child.
"Look at your face now."
The child then said,
"Your Highness," said the child, "don't argue now,
for that is the very reason we were assigned mirrors," said the
child,
"because it was settled by that decision."[36] said the child.
"So you get your mirror
because it would take time for us to argue over it," said the child.
"Look at yourself in the mirror,
just see your face," said the child.
"But I didn't wake you up while I was charcoaling you.
Because I was avoiding being cursed by you," said the child,
because you are a very important chief," said the child.[37]
The chief proceeded then
and he got his mirror.
He looked in it.

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36. *kukuman*: a solution or satisfactory decision given in a Manobo custom-law case.

37. A further device employed by the Manobo narrator for marking Peak (deep structure Climax) in her story involves a change of pace. And since it is dialogue that she relies upon most heavily to carry the final episodes of her story, there is often a noticeable contrast in the size of the dialogue which occurs at her story's Peak.

Engkey ve iya se kineinteng kayi te ratù
se wà din en mekilala se paras din
su burit en.
"Na," ke sika datù pè ma ne, "ini embe imbe vuwa ke taman arà
ne tedtab dut te kebpetevaney ta," ke sika ratù.
"Kenà en ayan egkeapul ayan se keykew ayan, Anù,
su netevanan ad," ke sika ratù pè ma.
"Na heina ve su netevanan ad," ke sika datù pè ma,
"ne dimusiyan dè be kenà langun te pehinged
ne miburun en," kahi pè ma te ratù.
"Ne kenà ku en edtewahen ke langun dut te menge pehinged ku,"
kahi pè ma te ratù,
"su nevurun kew en.
Iyan be kayi te kediey," kahi pè ma te ratù,
"ne kenà a be ini tewaha nikiyu
te iyan e pà egkamal kayi te derepà," kahi pè ma te datù,
"su ini embe imbe ini se edlingekaan ta te merukilem se meandew
su ebpeminehen ta en se langun ne idsevetad din ne kukuman," kahi
pè ma te datù,
"su heina ne netevanan ad ini.
Sikuna ve, Anù, ne kenà ka be alang-alang
se edturedu kayi te pehinged," kahi pè ma te datù,
"su sikuna en imbe ke egkamal," kahi pè ma te datù ini.
"Ne upama ke ruen suluguen nu
ne kenà ke en alang-alang.
Ne embiya warè en egkesuhù nu
ne siaken en lavew ini se suhua nu," ke sika ratù,
"su wey heina ne netevanan ad ma iya nikuna," kahi pè ma te datù.

Ketà dà taman se tetereman ku.
Neepus en.

What should the chief see as he looked at himself
is that he didn't recognize his face
because it was all charcoaled.
"Well," said the chief, "this seems to be the end
of our seeing which of us will win," said the chief.
"It will not be questioned—what you did, Anù,
because I have lost," said the chief.
"Now since I have lost," said the chief,
"there is no need to call all the people of the place
because they are already gathered," said the chief.
"I won't summon all the people of my place," said the chief
because you are already gathered here.[38]
What is in my mind," said the chief,
"I will no longer be the one called upon by all of you
as the one to rule over this place," said the chief,
"because Anù is now the one we will look up to night and day,
for we must pay attention to all the decisions he makes in case-settling," said the chief,
"because I have now been defeated.
As for you, Anù, you must not hesitate to look after this place," said the chief,
"for it is you now who will rule," said the chief.
"And for example, if you have servants,
then don't hesitate to send them,
and if you have no one to send
then it is I that you will send," said the chief,
"because I have been defeated by you," said the chief.

That now is the end of my story.
It is finished now.[39]

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38. In the present story we approach Peak of the entire narrative as the child points out that he has finally defeated the chief in the contest set by the chief, and the chief acknowledges it, then turns his rulership over to the child as the new chieftain. Earlier terse dialogue now gives way to lengthy dialogue and long involved sentences in both of these speeches. This is further marked by the Manobo narrator with rhetorical underlining. (For further discussion see "Manobo Storytelling," pp. 238-241 and 247-249.)

39. *epus:* "the last embers of a log consumed in the fire" is used figuratively as closure of a story. Metaphor is employed because of the colorful image it conjures up: "And now the story has ended. It has come to the other end of the burning log." It is worthy of note that the closure to this narrative is likewise rhetorically underlined with parallelism.

4. Si Uval wey si Terigtig

Iyan ku edteteremen huntaani ini ne mekeatag te si Uval wey si Terigtig.

Hane, riyà te pè ma kayi te uval ini. Ini se uval ini ne ini mepunpun ini se langun ne uval te merapung ne belitì ne mibahas. Deisek dekelà ne uval ne rutun en med-ubpà te belitì su mibahas ini se merapung ne belitì. Deisek dekelà ne pepenuk ne rutun imbe mepunpun su egkaras kayi te kuwa ini mibahas ne belitì.

Hane, diyan embe ini se uval ini te senge subpangan ini se uval. Midsiveysivey ini se rekdekelà ne uval ebpengpengaan te bahas te belitì.

Huna su netaman ini se uval ne ebpengpengaan kayi te bahas te belitì ini, sekalì netetau ini se uval ne midlatun en ini se terigtig riyà te uvey

4. The Monkey and Terigtig-Bird[1]

AT227 Geese [bird] asks for Respite for Prayer [to make a memorial] before the fox [monkey] eats him. Principal *motifs* are: K551. Respite from death granted until particular act is performed; and K561.1. Animal captor persuaded to talk [laugh] and release victim from his mouth. (See also Thompson and Balys, *The Oral Tales of India*, Indiana Univ. Press, 1976, where texts centered around this motif have been recorded in several areas of India.)

The story was narrated in Ilianen Manobo by Mrs. Mengsenggilid on August 24, 1984. It was tape-recorded and translated into English by Hazel Wrigglesworth of the Summer Institute of Linguistics.

What I am going to tell a story about now is about Monkey and Terigtig.[2]

Take note, there we are now with this monkey. This monkey was gathered with all of the monkeys in this leafy balete tree[3] which had fruit. Small and large monkeys are staying there in the balete tree because it has fruit—this leafy balete tree. Small and large birds are gathered there feasting on the fruit of the balete.

Take note, there now is this monkey on one of the branches there. This big monkey was all by himself eating the fruit of the balete.

After the monkey had been eating the fruit of this balete for some time now, all of a sudden the monkey realized that a terigtig-bird had

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1. *Terigtig*: is believed by Manobos to be the *tarictic hornbill* (Penelopides panini panini, Boddaert) which customarily feeds on fruiting trees. Since the terigtig is not a particularly small bird, we note that the narrator singles out a "large" monkey as the protagonist in her story.

The use of *si* "person marker" in the Manobo text serves to personalize the monkey and the *terigtig*-bird.

2. Note that the Manobo conventional storytelling opening is preceded, in this case, by the narrator's announcement as to what her next story will be about. The story was tape-recorded from a storytelling performance of the raconteuse, but such introductory information seldom occurs.

3. *beliti*: a balete tree (Ficus benjamina), the strangler fig.

rin. Midwaleng ini se uval ne midsekedlew nu en ini se terigtig, takin te insungit en kayi te uval.

Hane, migkahi en ini se uval, ke sika uval pè ma ini ne, "Terigtig,
ne ketepusan buwa huntaani, ne kebpekekitn nu
te kereyahan kayi te dunya," kahi pè ma te uval.
Migkahi en dema ini se terigtig te,
"Uya iyan, Uval,
benar en iyan ayan se egkehiyen nu.
Warà en ini kebpekewaleng ku," kahi pè ma te terigtig,
su sagap te ini ad te bèbà nu ini," kahi pè ma te terigtig.
"Na," ke sika uval ne,
"andam ke en, Terigtig, su edsepaen ku en sikew.
Egkesepà ku sikuna, ne warà ke en kayi te kelibutan," kahi pè ma te uval.
Migkahi en ini se terigtig,
"Uya iyan, Uval,
benar en iyan ayan.
Asal sepulù ne ebuyuen ku keykew te menu pelelaha e pà nikuna,
su ebeelan ku ne tedeman ku kayi te dunya," kahi pè ma te terigtig.
"Su engketà arà," ke sika terigtig,
"ne ebpengen-enunen ku pad si Inà wey si Amà," kahi pè ma ni Terigtig,
"su kenà a bes ebpekeulì ini diyà te kenami," kahi pè ma ni Terigtig,
"su wey ini ad ma te bèbà nu," kahi pè ma te terigtig.
"Pelelaha a nu pà be nikuna, Uval,
su ebeelan ku ne tedeman ku kayi te kelibutan ne idtahak ku," kahi pè ma te terigtig.

alighted nearby him. This monkey moved, then you[4] snatched this terigtig, at the same time putting it into his mouth.

Take note, the monkey spoke then, said the monkey, "Terigtig,
this is the end now of your being able to see
the light of this world," said the monkey.
The terigtig also spoke then saying,
"That's right, Monkey,
it's very true what you are saying.
There is no way that I can move," said Terigtig[5]
"because I am here now in your mouth," said the terigtig.
"Now," said the monkey,
"you get ready now, Terigtig, for I'm going to eat you.
When I have eaten you, you will no longer be in this world,"
said the monkey.
This terigtig spoke then,
"That's right, Monkey,
that's indeed very true.
But ten times (over) I beg of you that you will allow me to speak.
for I will make a memorial[6] here on earth,"[7] said the
terigtig.
"For in doing that," said the terigtig,
"I am remembering Mother and Father," said Terigtig,
"because I won't be able to go home now to our
place," said Terigtig,
"for I am here now in your mouth," said the terigtig.
"Allow me to speak, Monkey,
for I will make a remembrance here in the world[8] that I am
leaving," said the terigtig.

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4. To enliven the imagination of her audience, the Manobo raconteuse draws upon a shift to the second person "you" to identify with a story-participant on stage. (For further discussion see Wrigglesworth, "Manobo Storytelling," pp. 229-231.)

5. Since the entire dialogue between *Terigtig*-bird and Monkey fills a didactic function concerning problem-solving, the Manobo narrator employs carefully-metered couplet and paraphrase throughout. (For further discussion see "Manobo Storytelling," pp. 238-241.)

6. *tedeman:* a memento, remembrance, from *tadem* "memory, recollect, remember." It is a Manobo custom when parting, or prior to death, to give someone a picture, gift, or special words of instruction to serve as a remembrance, a memento of the giver.

7. *dunya:* earth, world; compare Maguindanaon dungya: world; and Tausug *dunya*: earth, world.

8. *kelibutan:* world.

"Uya," ke sika uval pè ma,
"lalag ke en, Terigtig,
su edsepaen ku en sikuna huntaani."
"Na," ke si Terigtig, "pemineg ku embe, Uval,
su ebpengenunen ku ensi Inà ki Amà ini se egkehenatan ku,"
kahi pè ma te terigtig.
"Hane, engketà arà, Uval," kahi pè ma ni Terigtig,
"ne meapun en bes iyan ini," kahi pè ma ni Terigtig, "ne nekita
ku si Inà
se edsekedlew en si Inà
te ebeveyuwen din.
Su ebevayu en si Inà te idlavung dan ki Amà," kahi pè ma
te terigtig.
Mid-engit ini se uval,
kahi pè ma te uval te, "Uh—huh—hum," kahi pè ma ni Uval.
Hane, migkahi en ini se terigtig te, "Uval," kahi pè ma ni Terigtig,
"nekepasad en,
nekepasad en," kahi pè ma ni Terigtig, "si Inà se ebevayu.
Ne engketà arà ne edsekedlew en maa si Inà te revan,
su edtehuan din te tuved," kahi pè ma te terigtig,
"su ebpekituved te idserà dan ki Amà," kahi pè ma te terigtig.
Mid-engit en maan ini se uval,
ke sika uval ini te, "Uh—huh—hum," ke si Uval.
Hane, "Uval," kahi pè ma ni Terigtig,
"ne nekeulì en si Inà se ebpekituved," kahi pè ma ni Terigtig.
"Midsekedlew en maan si Inà te layà," kahi pè ma ni Terigtig,
"su edsekeru en maan si Inà,
te idwayig din," kahi pè ma te terigitig.
Hane, mid-engit en maan ini se uval
te, "Uh—huh—hum," ke si Uval pè ma.
Hane, ke si Terigtig pè ma ini ne, "Uval,
mid-ulì en si Inà se midsekeru," kahi pè ma ni Terigtig,
"ne midsekedlew en maan si Inà te kendidu," kahi pè ma ni Terigtig.

"All right," said the monkey,
"you speak then, Terigtig,
for I will eat you later."

"Now," said Terigtig, "you listen now, Monkey,
because I'm thinking of Mother and Father that I am leaving behind," said the terigtig.
"Take note, right now, Monkey," said Terigtig,
"it is afternoon already," said Terigtig, "and I see Mother
and Mother is hurriedly getting something
that she will pound in the mortar.[9]
For Mother will pound it for her supper with Father," said the terigtig.
The monkey smiled,
said the monkey, "Uh—huh—hum," said Monkey.
Take note, the terigtig then spoke, "Monkey," said Terigtig,
"it is finished now,
Mother has finished now," said Terigtig, with her pounding.
And now Mother is taking hold of a basket[10]
to put her vegetables in," said the terigtig,
"for she will gather vegetables for her supper[11] with Father," said the terigtig
The monkey smiled again,
said the monkey, "Uh—huh—hum," said Monkey.
Take note,"Monkey," said Terigtig,
"Mother has now returned from gathering vegetables," said Terigtig.
"She has now taken hold of her water-carrier,"[12] said Terigtig,
"because Mother will now go to get water,—
water for her use," said the terigitig.
Take note, then the monkey smiled again
saying, "Uh—huh—hum," said Monkey.
Take note, Terigtig then said, "Monkey,
Mother has returned now from getting water," said Terigtig,
"and Mother has now taken hold of her cooking pot," said Terigtig.

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9. *ebevayu*: to pound something in a mortar.

10. *revan:* a small round woven basket often used for planting rice and gathering vegetables for the evening meal.

11. literally *idserà:* to make a viand of vegetables and fish or meat, from *serà* "fish."

12. *layà:* a bamboo tube for carrying water.

Mid-engit en maan se uval ini,
ke sika uval pè ma ini, "Uh—huh—hum," kahi pè ma te uval.
Hane, migkahi en maan ini se terigtig te,
"Engketà arà, Uval," kahi pè ma ni Terigtig,
"ne ebpengaru en si Inà," kahi pè ma te terigtig.
Nekeengit en maan ini se uval ini,
"Uh—huh—hum," kahi pè ma te uval.
Hane, migkahi en maan ini se terigtig, ke sika terigtig ini ne,
"Uval," kahi pè ma ni Terigtig,
"nekepasad en si Inà se ebpengaru," kahi pè ma ni Terigtig ini,
"ne egkaan dan en ki Inà wey si Amà," kahi pè ma te terigtig.
Hane, mid-engit en maa ini se uval,
kahi pè ma te uval ini te, "Uh—huh—hum," kahi pè ma te uval.
Hane, ke si Terigtig ne, "Uval,
engketà arè ne miberat en maan si Inà te ikam din," kahi pè ma ni Terigtig,
"su ed-irehà ensi Inà ki Amà," kahi pè ma te terigtig.
Mid-engit en maan si Uval,
ke si Uval ini ne, "Uh—huh—hum," ke si Uval.
Hane, ke sika terigtig ne, "Uval,
migkukulambù en si Inà
Ibitin en te kulambù rin si Inà,
su ed-irehà den en be imbe an ki Amà," kahi pè ma te terigtig.
Mid-engit en maa se uval,
"Uh—huh—hum," ke sika uval.
"Uval," kahi pè ma te terigtig,
"engketà arà ne nekepasad en si Inà
se miberat te ikam,
ne mibitin te kulambù," kahi pè ma te terigtig,
"ne midlusud embe imbe ensi Inà ki Amà,
ayan te kulambù," kahi pè ma te terigtig.
Mid-engit ka en maa se uval,
"Uh—huh—hum," ke sika uval.
Hane, ke sika terigtig ne, "Uval," kahi pè ma te terigtig ini,
"ne midlusud ensi Inà te kulambù," kahi pè ma te terigtig.
"Midlusud si Inà wey si Amà," kahi pè ma te terigtig,
"ne takin te mid-irehà den en, si Inà wey si Amà," kahi pè ma te terigtig.
Mid-engit en maa ini se uval,
ke sika uval, "Uh—huh—hum," ke sika uval.
Hane, ke sika terigtig ne, "Uval,

The monkey smiled again,
said the monkey, "Uh—huh—hum," said the monkey.
Take note, the terigtig then said,
"And now, Monkey," said Terigtig,
"Mother is dishing up (the food) now," said Terigtig,
The monkey had to smile again,
"Uh—huh—hum," said the monkey.
Take note, then the terigtig spoke, said that terigtig,
"Monkey," said Terigtig,
"Mother has finished now dishing up (the food)," said Terigtig,
"and Mother and Father are eating now," said the terigtig.
Take note, the monkey now smiled again,
said the monkey, "Uh—huh—hum," said the monkey.
Take note, said Terigtig, "Monkey,
now Mother has now spread out her sleeping-mat," said Terigtig,
"for Mother and Father will now go to bed," said the terigtig.
Monkey then smiled again,
said Monkey, "Uh—huh—hum," said Monkey.
Take note, then the terigtig said,
"Monkey, Mother has now spread out the mosquito-net.
Mother has hung the mosquito-net,
for Mother and Father will now go to bed," said the terigtig.
The monkey smiled again,
"Uh—huh—hum," said the monkey.
"Monkey," said the terigtig,
"and now that Mother has finished
with spreading out the sleeping-mat,
and has hung the mosquito-net," said the terigtig,
"Mother and Father have now gone inside,
underneath that mosquito-net," said the terigtig.
You, the monkey, now smiled again,
"Uh—huh—hum," said the monkey.
Take note, said that terigtig, "Monkey," said the terigtig,
"Mother and Father have now gone inside of that mosquito-net," said the terigtig.
"Mother and Father are now inside it," said the terigtig,
"Mother and Father have now gone to bed," said the terigtig.
The monkey then smiled again,
said the monkey, "Uh—huh—hum," said the monkey.
Take note, said the terigtig, "Monkey,

edudsù embe imbe ensi Inà se edlipereng," kahi pè ma te terigtig,
"su tembù pà maan migkepkepan en ni Amà wey si Inà," kahi pè ma te terigtig,
"su edudsù dan en be imbe ayan edlipereng," kahi pè ma te terigtig.

Ew, wey ura med-engit ini se uval,
ke sika uval, "Ah—hah—hah!" ke sika uval pè ma.

Hane, wey embe arà mekehinganga ini se uval ini se nekeengit. Midwalengwaleng ini se terigtig ne midlayang en ini se terigtig. Iyan neveluyan ni Uval se nesabpeng din se bèbà din te nepantew rin ini se terigtig.

Midlilingey ini se terigtig se egkahi ini se terigtig te, "Uval, ne nesaut ku sikuna te akal," kahi pè ma te terigtig.

Arà dà taman,
nepupus en.

Mother and Father are beginning now, to go to sleep," said the terigtig,
"for that's why Mother and Father have embraced each other," said the terigtig,
"for they are now beginning to go to sleep," said the terigtig.
And so this monkey is laughing[13] now,
said the monkey, "Ah—hah—hah!" said the monkey.

Take note, and so with that this monkey had to open his mouth because of his laughter. The terigtig immediately took action and the terigtig then flew away. What Monkey did then was to put his hands in his mouth trying to find the terigtig.

This terigtig looked back saying, "Monkey, I outsmarted[14] you with trickery,"[15] said the terigtig.

That's all,
it's finished now.[16]

13. In order to heighten the vividness of certain events in her story, the Manobo narrator shifts her surface-structure tense from past tense to a more dramatized action which I have called the "Dramatic Present." Here it marks Peak (deep structure Climax) of the entire narrative. (For a more detailed discussion see "Manobo Storytelling," pp. 231-233.)

14. *nesaut:* literally "overtook" and more figuratively "crept up on, outsmarted."

15. *akal:* trickery, lie, deceit.

16. It is worthy of note that, in a narrative which has made extensive use of rhetorical underlining, the closure for the entire narrative is likewise rhetorically underlined with parallelism.

5. Tulalang

This narrative is one of a large cycle of lengthy Ilianen Manobo narratives describing the exploits of their epic hero Tulalang. For further Manobo narrative accounts derived from the Tulalang epic cycle, see E. Arsenio Manual, *Upland Bagobo Narratives*, University of the Philippines, Quezon City:1962, pp. 449-505.

For published versions of the Manobo Tulalang epic cycle, see Wrigglesworth, "Tulalang Slays the Dragon, *Philippine Quarterly of Culture & Society*, Vol. 5, 1977, pp.123-165; and E. Arsenio Manuel, *The Maiden of the Buhong Sky*, Univ. of the Philippines Press, Quezon City: 1958, and *Tuwaang Attends a Wedding*, Ateneo de Manila University Press, Quezon City:1975. The narrative's principal motifs are: T541.2.1.1. Child born of a splinter; D985.5. Magic betel-nut (Philippine-Tinguian: Cole 93); D1515.1. Remedies [playing of gongs and kulintang] for poison; T37.0.1. Poisoned woman [Princess] revives; H1381.5. Hero seeks [wife] his equal; A572.1. Culture hero resides in the Zenith; D1524.9. Magic wind transports hero [and party]; D1001. Magic spittle; D1776 Magic results from spitting; F16. Visit to land of moon; A121.1. Moon as Deity; F17. Visit to land of sun; A121.2. Sun as deity; A221. Sun as [bride's] father; A512.4. Sun as hero's father [father-in-law].

For Manobo and Mandaya narratives where the sun and moon are husband and wife, see H.O. Beyer, "Origin Myths," PJS, VIII, 1913, p. 91; and Mabel Cook Cole, *Philippine Folk Tales*, A.C. McClurg and Co., 1916, pp. 145-146 respectively. For three Bagobo narratives with the sun and moon as husband and wife, see Laura Watson Benedict, "Bagobo Myths," *Journal of American Folk-Lore*, Vol. 26, 1913, pp. 13-63.

The story was narrated in Ilianen Manobo by Mrs. Mengsenggilid on August 19, 1977. It was recorded and translated into English by Hazel Wrigglesworth of the Summer Institute of Linguistics.

5. Si Tulalang

Hane, diyà te pè ma te ki Tulalang. Migkahi si Tulalang te, "Huntaani ne andew," kahi pè ma ni Tulalang, "Ura, ne ebpiley e pà," kahi pè ma ni Tulalang, "su neuhet en ne warà ku en neveyai en bulug ayan se egkemeten ku," kahi pè ma ni Tulalang.

Migkahi en ini se pekayan ni Tulalang te, "Ebperumeey ki," kahi pè ma te pekayan ni Tulalang. "Ed-emungan ku pà sikew te ebpiley, na arà pà ne ebpilayan ku rema ayan se kediey ne kamet," kahi pè ma te pekayan ni Tulalang.

"Wey, uya," ke si Tulalang, "embiya arà ne ed-ul-ulaan en imbe arà," kahi pè ma Tulalang.

Wey kew en be med-ipanew en. Mehaan se teteremà ne mid-ipanew kew en. Mebpendiyan en te egkemeten niyu, kamet niyu ini. Ne nekeuma kew diyà te tedtab ne ke si Tulalang pè ma ne, "Anù," kahi pè ma ni Tulalang, "ne endei rapit se ebpilayen nu kayi te uvey kayi te ebpilayen ku?"

"Ew," ke sika pekayan ni Tulalang ne, "an pà i se nekeelugkud dut te ebpilayen nu se ebpilayen ku," kahi pè ma te pekayan ni Tulalang.

Take note, there we are now with[1] Tulalang. Tulalang spoke, "Today," said Tulalang, "I will cut down trees, Ura,"[2] said Tulalang, "for it's been a long time now since I have gone to see where I am making a clearing,"[3] said Tulalang.

This right-hand man[4] of Tulalang then spoke, "We will go together," said the right-hand man of Tulalang. "I will help you first to cut down your trees, and after that I will cut down the trees in my own clearing," said the right-hand man of Tulalang.

"Well, all right," said Tulalang, "if that's what is to be done," said Tulalang.

And so you[5] are setting out[6] now. The story moves faster now and you are there on your way. You are heading for where you are making a clearing, your own clearing. And when you arrived there at its edge Tulalang said, "*Anù*,[7] which direction will you be cutting down trees from where I am cutting trees here?"

"Well," said the right-hand man of Tulalang, "that one standing over there[8] beside the one you are cutting down is what I will cut down," said the right-hand man of Tulalang.

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1. *Take note, there we are now with...* is a conventional Manobo story setting used by a Manobo narrator to take his audience to the very place where his story is taking place. (For a detailed discussion see H. Wrigglesworth, "Manobo Storytelling," pp. 221-256.)

2. *Ura: a lalud* "reciprocal friendship name" used between two men or two young women of the same age group in Manobo oral literature.

3. *egkemetan*: "make a clearing" from *kamet* "a swidden."

4. *pekayan:* from pakey "to make possible," hence the "right-hand-man" of a leader; "one entrusted" to represent him.

5. For heightening the vividness of her story, and thereby convincing her audience that they are witnessing the events of her story taking place, a Manobo narrator draws heavily upon a shift to the second person "you" to identify with a story-participant on stage. (See Wrigglesworth, "Manobo Storytelling," pp. 229-231 for further discussion.)

6. In order to heighten the vividness of certain events in her story, the narrator shifts her surface-structure tense from past to what I have called the Dramatic Present. Here it is combined with a shift in "person" as described in the previous footnote. (For further discussion of its function in plot development see "Manobo Storytelling," pp. 231-233.)

7. *Anù*: a literary name for a young man used by all except other young men.

8. *i*: an abbreviation of *iyan*: "there (near the one spoken to)"; it is often accompanied by its direction being pointed out by the speaker.

"Wey, uya," ke si Tulalang pè ma. Mebaal te rares ini se reruwa ne etew ini, ne iring kew ma te ed-empiesà se ebaal te rares. Wà dà meuhet se kebaal niyu te rares ne nekepasad en. "Menu," ke si Tulalang pè ma ne, "Anù, ne nekepasad ke en dema keniyan te rares nu?"

"Ew uya," ke sika pekayan ni Tulalang.

"Na," ke si Tulalang pè ma, "ne ebpiley e be imbe ini edudsù," kahi pè ma ni Tulalang.

"Wey uya," kahi pè ma te pekayan ni Tulalang.

Geweri ni Tulalang ini se wasey nu ini ne midserivatbat ka kayi te kuwa nu ini dares ne iring ka iya rema te impengayam dutun te rares. Nekeitindeg si Tulalang ini kayi te rares nu ini ne migkayew ke en te wasey, imperaag nu en kayi te kayu su ebpilayen nu en imbe iya. Hane, keseveka neketibas si Tulalang kayi te ebpilayen nu ne kayu ne ebpeketeling te telinga nu ini se edsinehew ne batà.

Migkahi en ini se pekayan ni Tulalang te, "Ura, engkey ve buwa ayan?"

"Idi en," ke si Tulalang pè ma, "ke engkey en vuwa. Kenà ta mekahi," kahi pè ma ni Tulalang, "te duen mehinged duen i su warà," kahi pè ma ni Tulalang.

Ne ah edsinehew iyan, diyà nu idtandep te egkesineruwan niyu. Kahi pè ma ni Tulalang ne, "Ura, ne ed-engkeran pà tumù ini se kebpiley," kahi pè ma ni Tulalang, "su ebperisaen ku pad eyè ke endei la mulà eyè se edsinehew eyè ne batà ne egkeyiruwan nevenar," kahi pè ma ni Tulalang.

"Wey uya," ke sika pekayan ni Tulalang, "su kenà e pà dema ebpiley," kahi pè ma te pekayan ni Tulalang ini, "su edteharan ku sikuna."

Hane, nekahi rà iya ni Tulalang se ebeyaan nu ini se edsinehew ne batà ini ne midlekaan nu en se wasey ne indenà nu en diyà te rares. Ke si Tulalang pè ma ne, "Ebeyaan ku pad iyan arà, Anù," kahi pè ma ni Tulalang. Ne ah ne meperiit imbe iya ne kedsinehew te batà su iyan nu kednanam Tulalang ne batà ne mid-ewaan te iney rin. Ebpengud-udsayew si Tulalang ini, uman med-udsayew si Tulalang ne med-itindeg ke maa su egkeleruwen nu ke endei renged. Uman nu meimemani se renged kayi te edsinehew ini ne arà pà maa ne ed-udseyew si Tulalang.

"Well, all right," said Tulalang. The two men are making a platform[9] here beside the trees, and you are like fire made by friction in constructing the platforms. It didn't take long in your making of the platforms before it was finished. "How about it," said Tulalang, "*Anù*, have you finished your platform there?"

"Well yes," said that right-hand man of Tulalang.

"Now," said Tulalang, "I will begin cutting down these trees," said Tulalang.

"Well, all right," said the right-hand man of Tulalang.

Tulalang is taking hold of his axe and you are jumping up on the platform, and you exactly hit the spot. As Tulalang stood here on your platform you then raised your axe, you are then striking the tree so you can fell it. Take note, after Tulalang had struck it once, in your felling of the tree, your ears caught the crying of a child.

Said the right-hand man of Tulalang, "What could that be?"

"I don't know," said Tulalang, "who it could be. We can't say," said Tulalang, "that there are inhabitants over there because there aren't," said Tulalang.

But *ah*,[10] the crying increases, there just a short distance ahead of you. Said Tulalang, "Ura, we'd better stop cutting trees," said Tulalang, "for I will investigate first where that child is that is crying which is so very pitiful," said Tulalang.

"Well all right," said the right-hand man of Tulalang, "for I will not cut down any trees yet," said this right-hand man of Tulalang, "but I'll just wait for you."

Take note, as soon as Tulalang had said that, you are setting out for where the child is crying and you let go of the axe and you placed it there on the platform. Said Tulalang, "I will go over there first, Anù," said Tulalang. And *ah*, the crying of the child is intensifying for it seems to you, Tulalang, that it's a child that has been left behind by its mother. Tulalang is leaping along, and with each leap you are then standing still, Tulalang, for you are trying to clearly define[11] which direction it is coming from. And each time you figure out the direction of the crying, then Tulalang is leaping along again as he runs.

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9. *mebaal te rares*: to construct a small temporary plaform above the buttress roots of large forest trees, on which the woodcutter stands in order to be able to cut down the tree.

10. *ah:* an exclamation expressing sympathy in this context.

11. *egkeleruwen:* from *kelaru* "clear."

Ah, ne netaman si Tulalang ini se ebpemineg kayi te edsinehew ini ne wà ke rà mekebpira ne nekeuma ke en keniyà te edsinehew ne batà. Medsiniling si Tulalang ne engkey ve se sabung uvag, kayab ini se neubpaan kayi te batà ne edsinehew. Ke si Tulalang pè ma ne, "Endei ve vuwa se lukes kayi?" kahi pè ma ni Tulalang. Mediridsu en si Tulalang se ebpeendutun te kayab.

Nekeuma ka engkey pà se ebpekedtamped en ini se batà, su egkeulug en su kuwa uvag eyè se mibpuyutan midtevì se linas te indeluhung ne mevavà. "Keyiru," ke si Tulalang kayi te batà ini. Meambe mulà ini ke neenduen ini se iyan mulà ebpuyutan ini se.... Nelundisan en bes mulà ini se peka kayi te batà ini."

Kua ni Tulalang ini,
ne migeweran nu en riyà te irek.
Medwaleng si Tulalang ini
ne migeweran nu en diyà te irek su egkeulug en iyan.
Geweri ni Tulalang kayi te irek ini se batà ini
ne sikupuwa ne intengi ini se mibpuyutan ini.

"Meluag ded bes," ke si Tulalang, "ini se linas ini, uhaid ne migkires en bes ini," kahi pè ma ni Tulalang. Wey embe sikupuwa ni Tulalang ini se batà. "Endei ve vuwa mulà," ke si Tulalang, se iney kayi? Sepipiya, mebpenaug ini se edsepsepipi. "Kenà ta meumew," ke si Tulalang pè ma,

Ah, finally Tulalang, after listening for the crying of the child, well it didn't take long and you reached the crying child. Tulalang is peeking inside and what should it be but a small shelter,[12] a very temporary shelter,[13] this dwelling where the crying child was. Said Tulalang, "Where are the parents of this one?" said Tulalang. Tulalang is going directly[14] inside the shelter.

When you arrived inside, what should there be but a child that was about to be cut in half, for it was falling out of its cradle[15] of split bark of the *indeluhung*-tree[16] which was too short for it. "It's pitiful," said Tulalang to this child. "Why is it like this, a cradle that is...?[17] The back of this child is now skinned (from the bark)."

Tulalang is going over to it,
and you took hold of it under its armpits.
Tulalang is proceeding toward it,
and you took hold of it under his armpits because it was falling down.
Tulalang is holding this child under its armpits
and is placing it on his lap and examining the cradle.[18]

"It seems to be wide enough," said Tulalang, "this bark here, but it is dried out now," said Tulalang. And so Tulalang is holding this child on his lap. "Where perhaps," said Tulalang, "is the mother of this one?" He is holding it in his arms, he is then going down the house ladder[19] carrying it in his arms. "We cannot call out," said Tulalang, "to wherever the

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12. *sabung*: a small temporary house while camping out.

13. *kayab*: an even smaller, more-temporary slanted-roof shelter without walls, usually for protection from the sun while harvesting in the fields.

14. *Mediridsu:* from *diridsu*: "directly."

15. *puyut*: usually a tubular skirt or blanket which is hung suspended from a rafter of the house into which the child is placed, it is in this case made of tree bark.

16. *indeluhung:* a small tree, *Trema orientalis*, found in second growth areas.

17. Sentence left uncompleted by the narrator.

18. A master narrator does not want her listeners to miss a single crucial point in her story. As an effective rhetorical device she employs paraphrase, or carefully-metered couplet, triplet, and quadruplet stanzas to tautologically underscore a surface structure peak which she does not want to go by unnoticed. (For further discussion see Wrigglesworth, "Manobo Storytelling," pp. 238-241.)

19. *mebpenaug:* from *penaug* "to go down a ladder," in this case the exterior house-ladder of a Manobo house.

"ke endei se iney kayi, su kema ke kenà edtavak su egkeandek ne edsinehew en ini se batà ini."

Neuhet-uhet se kedsepipi nu ini ne kenà en iya ed-engked ini se batà. "Iyan tumù se edteharan ku pà ke endei se iney kayi su egkeyiruwan nevenar ini se batà ini." Wey ke en be med-ubpaubpà en Tulalang su edsepsepipiyen nu en ini se batà; ah kenà iya ed-engked ini se batà.

Huna su netaman en si Tulalang ini se edtahad kayi te iney kayi te batà, ne matag ka egkeperà en ne kenà iyan ebpekeuma ini se meritan. "Anù," ke si Tulalang pà ma, "ne iyan tumù," kahi pè ma ni Tulalang, "ne tehaad te kenà en ed-ulì ayan se iney kayi te batà," kahi pè ma ni Tulalang, "ne lemban ne ebevaen ku en tumù ini se batà ini," kahi pè ma ni Tulalang, "su egkeyiruwan ini se vatà ini se mid-ewaan iya vuwa ne tenggà," kahi pè ma ni Tulalang. Megkuwa si Tulalang ini ne kua ne se tubew nu ini isamput nu kayi te batà. Arà embe se midsepipi nu en. Egemew ke en kayi te pekayan nu.

Nekehemew rà si Tulalang ne edumawen nu en, "Anù," kahi pè ma ni Tulalang, "ne hemew ke pè ma, su ruen ini netuen ku," kahi pè ma ni Tulalang.

"Na," ke sika pekayan ni Tulalang, "nekita nu red iyan?"

"Ew, nekita ku iya," kahi pè ma ni Tulalang, "uhaid ne mid-ewaan buwa te iney rin ini ne tenggà," kahi pè ma ni Tulalang, "su huna vuwa su nekesehipà keytà na mid-ewaan ini se batà ini," kahi pè ma ni Tulalang. "Na nekeuma a, Anù," kahi pè ma ni Tulalang, "ne nekedtamped en su egkeulug ini se batà. Ne iyan dà maa mibpuyutan," kahi pè ma ni Tulalang, "eyè se linas te indeluhung buwa eyè," kahi pè ma ni Tulalang, "su nengireskires en," kahi pè ma ni Tulalang.

Edubpù ini se pekayan ni Tulalang ne sepsepuwa ini te, "Keyiru," ke sika pekayan ni Tulalang. "Maan la mulà iya maan arà se ed-ewaan se vatà?" kahi pè ma te pekayan ni Tulalang. Kua ni Tulalang ini se batà ini ne edsepsepipiyen en be ne edsinehew en ini se batà.

"Menu," ke sika pekayan ni Tulalang, "engkey ed-ul-ulaan ta Anù?"

"Ew, iyan tumù," kahi pè ma ni Tulalang, "se ed-ulì ki en tumù," kahi pè ma ni Tulalang, "su id-ulì te pà ini se batà ini," kahi pè ma ni Tulalang, "su neuru a ve mulà maa kayi," kahi pè ma ni Tulalang, "te mid-ewaan mulà te iney rin ini."

mother of this one is, for perhaps she wouldn't answer because of her fear now that the child is crying."

For a very long time you are carrying the baby in your arms but the baby won't stop. "I'd better wait first for wherever the mother of this one is, for the child is truly pitiful." And so you are remaining there, Tulalang, for you are carrying the child in your arms; *ah* the child really won't stop.

After Tulalang had been waiting for the mother of this child for some time, you then got tired, but this woman did not come. "Anù," said Tulalang, "it would be better," said Tulalang, "that since the mother of that child doesn't come home," said Tulalang, "it would be better for me to carry the baby along with me," said Tulalang, "for this child is pitiful because it's been left behind," said Tulalang. Tulalang is getting busy and you are taking your turban[20] and wrapping the child in it. Then you are carrying it in your arms. You then reached the place where your right-hand man was.

As soon as Tulalang began getting near, you then called out, "Anù," said Tulalang, "come out now for there's something here I have found," said Tulalang.

"Well," said the right-hand man of Tulalang, "did you see something?"

"Well, I certainly did see something," said Tulalang, "but it has been left behind by its mother and half of it was hanging down," said Tulalang, "but perhaps when she noticed us is when she left the child," said Tulalang. "Then when I arrived, Anù," said Tulalang, "half of the child's body was almost cut in two from hanging down. And what the cradle was made of," said Tulalang, "was simply the bark of the *Indeluhung*-tree," said Tulalang, "but it was already very dried up," said Tulalang.

The right-hand man of Tulalang is coming over to Tulalang and is patting its head saying, "It's pitiful," said the right-hand man of Tulalang. "Whatever made her leave the child?" said the right-hand man of Tulalang. Tulalang is still carrying the child in his arms and the child is still crying.

"What about it," said the right-hand man of Tulalang, "what should we do, Anù?"

"Well, it would be best," said Tulalang, "for us to go home," said Tulalang, "for we must take this child home," said Tulalang, "because I'm worried about it," said Tulalang, "being left behind by its mother."

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20. *tubew*: a square of cloth that is folded triangularly and worn around the head.

"Wey," ke sika pekayan ni Tulalang, "edtureduwen en imbe ayan," kahi pè ma te pekayan ni Tulalang, "su egkeyiruwan ayan se batà," kahi pè ma te pekayan.

Ke si Tulalang pè ma ne, "Anù, ne kua nu pè be ini uyuna ini se wasey ta ini su sikuna se ebava te wasey su edsepipi a ini," kahi pè ma ni Tulalang. Wey kew en be mebpesepipiyey en ini. Iyan ed-una si Tulalang ini se edsepipi kayi te batà, ne edtundug ini se pekayan.

Kahi pè ma te pekayan ni Tulalang, "Ne kua nu ini se tubew ku ini," kahi pè ma te pekayan ini, "su italeb nu ruen te ulu dut te batà," kahi pè ma te pekayan ini. Arè en be iya rema se intaleb.... Arè en be se intaleb en ni Tulalang ini se tubew kayi te pekayan ini kayi te ulu te batà. Ingebpet niyu te ed-ipanew ne edsinehew ini se batà.

Ke si Tulalang pè ma ne, "Embiya perem egkevuyù ku rà, Vai," kahi pè ma ni Tulalang, "ne embiya egkevuyù ku rà te hinawa nu perem, Vai, ne kenà ke en edsinehew," kahi pè ma ni Tulalang, "su mid-ewaan ka vuwa te....

"Iyan tumù," kahi pè ma te raha se, "Anù ne siaken tumù se edritan duen," kahi pè ma te raha.

"Ew," ke si Tulalang pè ma ne, "Vai, ne kenà ku idsarig ayan ini se vatà ini," kahi pè ma ni Tulalang, "su egkeyiruwan. Uhaid ne upiya lavew engkeniyà te merakel se helevek ku," kahi pè ma ni Tulalang, "ne ramig se warà en duma te helevek ku tumin dà ke kenà ku meturedu ini se vatà su egkeyiruwan ku nevenar," kahi pè ma ni Tulalang. "Su piya lavew ini en se pekayan ku," kahi pè ma ni Tulalang, "ne kenà ku lavew idsarig kandin," kahi pè ma ni Tulalang, "su egkesenditan a rut te iney rin," kahi pè ma ni Tulalang.

Huna su netaman ini ne ebpemenayik kew en Tulalang ne nekeuma kew kayi te ed-irehaan niyu ne indenà nu en ini se vatà. "Na," ke si Tulalang pè ma ne, "Vai ne kelimùlimù keykew ne engked ke en se edsinehew su ibpuyut ku sikuna," kahi pè ma ni Tulalang.

Kua rema ni Tulalang ini se malung ne ipuyut.

"Well," said the right-hand man of Tulalang, "that one should be taken care of," said the right-hand man of Tulalang, "because I really pity that child," said the right-hand man.

Said Tulalang, "Anù, you gather together our axes because you will be the one to carry the axes for I will carry this one," said Tulalang. And so you are now carrying it in your arms. The one going ahead is Tulalang carrying the child in his arms, and the right-hand man is following behind.

Said the right-hand man of Tulalang, "You take my turban here," said the right-hand man, "so you can cover the head of the child," said this right-hand man. At that it was covered by....[21] At that the child's head was then covered by Tulalang with the turban of his right-hand man. As you go along in your journey, the child is crying.

Said Tulalang, "If I can beg something of you, Princess,"[22] said Tulalang, "if I can beg something of you, Princess, don't cry anymore," said Tulalang, "because it seems you have been left behind by...."[23]

"What would be better," said the young-woman,[24] "Anù, is that I should be the one to take care of it," said the young-woman.

"Well," said Tulalang, "Princess, I will not trust anyone with this child," said Tulalang, "because she's to be pitied. But even though this has happened when I have a lot of work to do," said Tulalang, "it's better to not get my work finished than to not take care of this child for she's really to be pitied," said Tulalang. "For even my right-hand man," said Tulalang, "I don't trust him with the child," said Tulalang, "for I would be blamed by her mother," said Tulalang.

Then after some time you go upstairs, and when you arrived at your bed you then put down this child. "Now," said Tulalang, "Princess, I want you to please stop crying for I will put you in the cradle," said Tulalang.

Tulalang is now taking a blanket[25] and is cradling her.

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21. Sentence left uncompleted by the narrator.

22. *Vai* and *Keveiyan* occur in Manobo Oral Literature for "Queen, Your Highness" in referring to the wife of a chieftain. When *Vai* is used for "Princess," it is often used interchangeably with *Puteli* "Princess" which is explained by folk etymology as having been borrowed from their Maguindanaon neighbors (compare Maranao *putri* and Tausug *putli* "princess").

23. Sentence left uncompleted by the narrator.

24. *raha*: an unmarried woman; in this case, it is Tulalang's sister. And as is characteristic of epic heroes and their families, they often appear in narratives without formal introduction.

25. *malung:* a large piece of cloth which is sewn into the form of an open tube; it may then be used as a skirt or as a blanket to sleep in.

Mibeelan nu en be te puyutan,
enawa ni Tulalang ini se vatà
ne ipuyut.

Ne ke sika pekayan ni Tulalang, "Pegelep ke be imbe iya keniyan te duen en imbe edritanen nu."

"Ew, warà en bali rin," kahi pè ma ni Tulalang, "te egkerikus a kayi te batà ini se ingkeyiru ku ve mulà maa ini se mid-ewaan te iney rin. Maan la mulà buwa arà," ke si Tulalang, "se nepegitung te etew ne iring dutun? Epiya mid-awà," kahi pè ma ni Tulalang, "ke midtapik din ini se anak din," kahi pè ma ni Tulalang.

Kua ni Tulalang ini se batà ne ipuyut, mebpinuu ke en Tulalang. Ah, ne edsinehew iya ini se batà ini. Bulug dè ma iya rema idsayug ni Tulalang ne edsayug nu en ini se batà. Netamantaman, Tulalang, ne nekelipereng en ini se batà ini. "Ye," ke si Tulalang, "intengi nu ve egkegaga red ma maan iya ke ebpulpulungan en," kahi pè ma ni Tulalang.

Hane, nekekuwa rà si Tulalang ini ne ke si Tulalang pè ma ne, "Ebpenepi e pà," kahi pè ma ni Tulalang, "te memaan su ini ne warà be imbe ini kedlipereng ku," kahi pè ma ni Tulalang, "su egurudyaan ku ini se batà ini su edsinehew imbe huntaani te merukilem," kahi pè ma ni Tulalang.

Ne misan a kenà mekelipereng
ke duen ebpulpulungan ku,
ebpekemamà e red te merukilem," kahi pè ma ni Tulalang.

Nekelipereng dà ini se batà ini ne mibpemenaug ke en, Tulalang, ne wey ke embe medsuhud en kayi te menge pemulaan ne wey ed-etengan nu rè ma iya te ebpemupu ini se memaan ini su mevavà ma. Midsepì ke en Tulalang, nekesepì ke rà Tulalang ne mid-ulì ke en mediritsu. "Su," ke si Tulalang pè ma ne, "kenà egkepakey ne id-ubpà ku," kahi pè ma ni Tulalang, "su kema ke megimerat si Vai arà," kahi pè ma ni Tulalang, "ne egkeyiruwan imbe iya nevenar arà se mid-engkeran te iney rin," kahi pè ma ni Tulalang.

Hane, wey ka embe med-ulì en, Tulalang, ne wà ke rà mekebpira ne nekeuma ke en kayi te baley. Mebpemenayik si Tulalang ini ne mebpelelaus ke en kayi te ed-irehaan nu. Ne wey warà peperinà kayi te batà ini su warà pà megimata. Hane, nekeuma ke rà Tulalang ne wey nu

You then made a cradle;
Tulalang is then taking up the child,
and is putting the child in the cradle.

Said the right-hand man of Tulalang, "You be diligent now with that one that you are taking care of."

"Well, it doesn't make any difference," said Tulalang, "if I am hindered from work because of this child, because I felt sorry for it being left behind by its mother. How is it possible," said Tulalang, "for a person to think of doing something like this? Even though she had to leave," said Tulalang, "she should have taken her child with her," said Tulalang.

Tulalang is taking the child and putting it in the cradle, then you are sitting down, Tulalang. *Ah*, this child is really crying. Tulalang was determined to keep it swinging back and forth, and so you are swinging the child back and forth. After some time, Tulalang, the child finally went to sleep. "*Ye*,"[26] said Tulalang, "you see that now, it's been effective what I've been doing here," said Tulalang.

Take note, as soon as Tulalang had succeeded in putting her to sleep he said, "I will pick some betelnut now," said Tulalang, "because there is none here and this one is sleeping," said Tulalang, "but I will have to watch over this child later because she will be crying tonight," said Tulalang.

"And even though I won't be able to sleep
I will have something to do,
I will be able to chew during the night," said Tulalang.

So as soon as the child had gone to sleep you then went downstairs, Tulalang, and so you are travelling around among your plants and are reaching out to pick some betelnut which is low enough. You picked them, Tulalang, and having picked them, you then went directly home. "Because," said Tulalang, "it's not possible for me to stay here longer," said Tulalang, "for perhaps Princess has already wakened up," said Tulalang, "and that one is really to be pitied, having been deserted by her mother," said Tulalang.

Take note, and so you are going home now, Tulalang, and it didn't take long before you arrived there at the house. Tulalang is going upstairs and you are then continuing on to your bed. And there is no change here in the baby's position for she hasn't yet wakened up. Take note, as soon

26. *Ye:* an interjection denoting discovery of something and soliciting the onlooker's attention—in this case, it is pointing out that the speaker has achieved his goal.

en be pengipasa ini se memaan ne iadir nu kayi te kuwa ini kebilà, egkepenùpenù ini se kebilà nu te namat ne raan en ne ebpenerisien. Tebekù ne egkepenùpenù se terusiyan. Ke si Tulalang pè ma ne, "Raan en, ne raan en ne ebpegediran," kahi pè ma ni Tulalang, "su kema ke egimerat maa si Vai ini," kahi pè ma ni Tulalang, "ne kenà ku en egkehelevek ke helevek ku," kahi pè ma ni Tulalang.

Nekepasad ka se ebpegadir te kebilà nu ini, ne arà pè be maa ne ebpempenuhur si Tulalang. Wey embe edeyedaka kayi te pekayan ni Tulalang ini se duma nu ini ne wey rà ebpekepenuhur ke edlipereng ini se batà.

"Kenà ke en lavew," kahi pè ma ni Tulalang, "edeyadak kediey ini su mepasang en ini ne egketemanan," kahi pè ma ni Tulalang.

Hane, engkey pè be se nerukileman kew en. "Menu," ke sika pekayan ni Tulalang, "ebmenmenuwen nu be imbe ayan se batà, ed-uliren nu?"

"Ew, kenà," ke si Tulalang, "edsinehew imbe ini. Iyan se ibpuyut ku en ini te merukilem," kahi pè ma ni Tulalang. Arà embe iya rema

se impuyut en ini se batà,
diyà ke en be te renged.
Hane diyà ke en be te renged ini, Tulalang, ini
se idsayug nu en ini se batà.

Ne iyan en egkepegitung ni Tulalang ne kenà edlipereng sikandin su egurudyaan din ini se batà ini ne edsinehew. Wey iya ed-engked ini se batà ne edsinehew ke embiya ebpekelipereng en. Ebpekelipereng dà maa ini se batà ne ebpekeripereng ke en, Tulalang.

Hane, wà dè kun nekedlaab se mata niyu, Tulalang, ne nepawà en. Nepawà dà ini ne intengi ni Tulalang se kebilà din engkey ve se ked-inteng

as you arrived, Tulalang, you are now slicing this betelnut[27] and arranging it here in your betelnut-container,[28] your container is completely filled with the leaves[29] which have already been cut into small pieces. Tobacco[30] filled up the *terusiyan*-compartment.[31] Said Tulalang, "Ahead of time, ahead of time the contents must be prepared here," said Tulalang, "for perhaps Princess will wake up," said Tulalang, "and I wouldn't then be able to take care of my work (looking after her)," said Tulalang.

When you had finished arranging the contents in your betelnut case, then Tulalang is beginning to weave ornamental knee bands.[32] And so the right-hand man of Tulalang is teasing his companion here that the only time he can weave ornamental knee bands is when the child is sleeping.

"Don't you do that," said Tulalang, "teasing me now, because this is a difficult situation," said Tulalang.

Take note, what happened then is that you are overtaken by nighttime. "What about it," said the right-hand man of Tulalang, "what are you going to do with that child, lie alongside of it?"

"Well, no," said Tulalang, "this one would cry. It would be best for me to put this one in her cradle during nighttime," said Tulalang. And that's exactly what was done,

to put this child in the cradle,

and there you are now underneath it.

Take note, there you are now underneath it, Tulalang,

swinging this child in the cradle back and forth.

And what Tulalang was thinking was that he would not sleep but would watch over this child that was crying. And so the child stops crying as it goes to sleep. As soon as the child is asleep, then you go to sleep, Tulalang.

Take note, you had barely closed your eyes, Tulalang, when morning dawned. As soon as it was dawn Tulalang looked at his betelnut container,

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27. *memaan:* betel palm nut, *Areca catechu.*

28. *kebilà:* the container for the betel chew and accompanying ingredients.

29. *namat:* the leaf chewed with betelnut.

30. *tebekù:* tobacco.

31. *terusiyan:* the compartment inside a betelnut container which is reserved for tobacco moistened with lemon or calamansie juice; its name is derived from *terusi:* the lemon or calamansie juice used to moisten the leaves. Two further compartments, one reserved for lime and one reserved for the sliced nuts and leaves, complete the three compartments found inside the betelnut container.

32. *tikes:* ornamental knee bands, usually woven from *adsam* "a black vine" used in ornamental types of weaving.

ni Tulalang se nevukaan en ini se kebilà. Wey nu en be pengintengi ne mid-eneng-eneng mulà Tulalang ke tahù dut te kebilà. Su tebakù ne nepenùpenù se terusiyan te tebakù ne ini se memaan ne mesarig imbe.

Ke si Tulalang,

"Meambe vuwa ini?" kahi pè ma ni Tulalang.

"Nemenu ve vuwa ini se kebilà ku ini ne mibpegidiran ku hevii te nesagkup?

Ne meambe ini ke iring te ruen mibmamà?"

Kua maa ni Tulalang ne ilendig nu maan. Ingkeselekawi ni Tulalang su maa ke mid-engked ini se batà ne edsinehew?

Midlipereng en ini se batà.

"Meambe vuwa arà?" ke si Tulalang pè ma.

"Palàpalà iya maa ne mid-engked si Vai ini?"

Huna su nekuwa en maan ini ke si Tulalang pà ma ne, "Egkeleruwen ku pà, su ebpenepì a maa huntaani su meamin en."

Migkuwa maa si Tulalang ini ne ipuyut maa ini se batà ini ne nekelipereng dà maa se batà ini ne mid-ipanew ke en maa Tulalang se ebpenepì ke en maa. Nekepasad ka maa se ebpenepì ini ed-ulì ke en. Ke si Tulalang pè ma ini ne, "Kenà ve su edekdekelaan ku," ke si Tulalang, "ini se kuwa ini memaan ne ebpenevien." Ne tebakù ne indenda en maa ketà su mid-asek-asek imbe iya ini se terusiyan.

Hane, nekepasad ka maan ini se mid-adir kayi te kebilà nu, Tulalang ini, ne arè en be maa se iyan nu helevek se ebpenuhur te tikes. Embiya kenà ebpenuhur te tikes ne ebpenerat ka te suwat. Edsalinsalin dà se helevek ni Tulalang. Engkey pè be ini se neepunan kew en maa, Tulalang. Ke si Tulalang pè ma ne, "Kayi ku maa ini se kebilà te egkeulunan ku," kahi pè ma ni Tulalang, "su iyan mepiya ke egimata a ne ed-etengan ku rà te ed-amì," kahi pè ma ni Tulalang, "su diyà ma te uvey ku."

Nekekuwa rà ini ne mid-irahà ke en, Tulalang. Midrenged nu en ke batà. Pehaney ne edtentenuran pà ne Tulalang ini se batà, netaman ne

and what should Tulalang see was that the betelnut container was now open. And so you are examining it and all of the contents of the container, Tulalang, had disappeared. For the tobacco which had filled the *terusiyan*-compartment and the supply of betelnut were all gone.

Said Tulalang,

"What could have happened here?" said Tulalang.

"What could have happened to my betelnut container here and what I prepared last night?

And why is it that it's as though someone has chewed the betelnut?" Tulalang is taking the container and putting it over in the corner. Tulalang is then surprised

for why is it that this child has stopped its crying?

The child still slept.

"How could that be?"[33] said Tulalang.

"It's the first time that Princess has stopped crying by herself."

After awhile Tulalang said, "I will investigate this, for I will have to pick more betelnut now that it's all gone."

Tulalang then busied himself and is putting this child in its cradle, and as soon as the child had gone to sleep you set out again, Tulalang, to pick betelnut. When you had finished picking it you then went home. Said Tulalang, "Don't say anything[34] for I've got a big supply," said Tulalang, "of these betelnuts that I'm slicing." And the tobacco is abundant for it has to be packed into the *terusiyan*-compartment.

Take note, when you had finished preparing the contents of your betelnut container, Tulalang, then what you worked at was weaving ornamental knee bands. If it isn't the weaving of ornamental knee bands, you are making combs (out of wood). Tulalang keeps changing his work. What should happen is that you were overtaken again by nightfall. Said Tulalang, "I will put this betelnut container by my pillow," said Tulalang, "so that it will be easy to reach out and get if I wake up," said Tulalang, "because it will be close by me."

Having said that you went to bed, Tulalang. You were right there beneath the child. At first Tulalang kept thinking about this child, after a

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33. A further means by which the Manobo narrator marks the surface structure peak of an episode is by the use of rhetorical question. Here a series of five questions marks the episode's peak as Tulalang plans how to deal with the situtation. (For further discussion of the use of rhetorical question see Wrigglesworth, "Manobo Storytelling," pp. 241-243.)

34. Tulalang is now talking to his companions back at the house.

wa ... en maa netenuri, Tulalang, su nekeripereng ke en. Hane, wà dè kun nekelaab se mata niyu maa, Tulalang, ini ne nepawà en maa. Mid-intengan maa ni Tulalang ini se kebilà ini ne mid-eneng-eneng ini se tahù kayi te kebilà. "Aba," ke si Tulalang, "mibpendei en be vuwa maa ke tahù kayi te kebilà ku ini," kahi pè ma ni Tulalang, "ne kenà e ma ebpekemamà?" kahi pè ma ni Tulalang.

Ne ini se batà ini ne mid-eneng-eneng en,
kenà en edsinehew ini se batà,
su iring be te kednanam nu, Tulalang, te duen ded iney rin. "Kenà kew ve iya maa," ke si Tulalang, "kalukalu ke ebeyveyaan ded te iney rin ini?" kahi pè ma ni Tulalang. "Meambe ke kenà en bulug ebpeketengis ini se batà?" Ah ne engkey pè be ini se.... "Tehaad ne iring kayi," kahi pè ma ni Tulalang, "se ruen ini egkesehipà ku ne igkeinuinu ku," kahi pè ma ni Tulalang, "ne kenà ve su edseuten ku pà dema te akal,
su iyan ki maa edtehaked te pekeekalan
se meama red uvag ne etew," kahi pè ma ni Tulalang.
"Maan dà be se meritan ini," ke si Tulalang pè ma,
"ne rekdekelà ma uvag se tukabal din," kahi pè ma ni Tulalang,
"iyan e pè be rema," ke si Tulalang, "tehaka te itungan
se meama red uvag."
Waleng ka, Tulalang, ne ipuyut se batà.
"Lawanlawan uvag," ke si Tulalang,
"ne metaneb en iya uvag si Vai ini," kahi pè ma ni Tulalang.
"Meeles en iya nevenar," kahi pè ma ni Tulalang.

Hane, ipuyut nu ini se batà ini. Ne nekelipereng dà ini se batà ne ke si Tulalang pè ma ne, "Ed-ewaan ku pà maa si Vai su ebpenepì e pà tumù." Are en be maan ini se medwaleng ka, Tulalang, ne mebpenaug si Tulalang. "Kenà ve," ke si Tulalang, "su edsuhuren ku ini se langun ne menlaan ku ini," ke si Tulalang, "su tembù ma imbe iya pinekerakel ku," kahi pè ma ni Tulalang, "su ini imbe ke tumetavang ku," kahi pè ma ni Tulalang, "ke ebpekebmutu a," kahi pè ma ni Tulalang.

Wey nu embe sihira en ini se langun ne pemulaan. Nekeuma ka kayi te egkesunguwan ini ne mid-insà ke en, "Pemineg ke ve," kahi pè ma ni Tulalang, "se memaan ku su ed-insaan ku sikuna, ne tinidtuwanan ka ve,"

while you didn't think about anything, Tulalang, for you went to sleep. Take note, you had barely closed your eyes, Tulalang, when it was daylight again. Tulalang looked again at his betelnut container but all of its contents had disappeared. "*Aba*,"[35] said Tulalang, "where have all the contents of my betelnut container gone," said Tulalang, "since I certainly wasn't able to chew any of it?" said Tulalang.

As for this child, it was quiet now,
this child no longer cried,

for it seems to you, Tulalang, that it has its mother. "Don't you think," said Tulalang, "that perhaps its mother comes here to it?" said Tulalang. "Why is it that the child is so quiet?" Ah, what but....[36] "Since this is how it is," said Tulalang, "that there is something I notice that puzzles me," said Tulalang, "don't say anything but I'm going to catch her by trickery,

for we who are being left behind by being deceived
are men," said Tulalang.
"Even though that woman," said Tulalang,
"has very big plans," said Tulalang,
"still I," said Tulalang, "am being left behind in the planning,
and I am a man."

You are getting busy, Tulalang, putting the child in its cradle.
"That person seems to be outsmarting me," said Tulalang,
"by coming at night Princess cannot be seen," said Tulalang.
"She is really good at hiding herself," said Tulalang.

Take note, you are now putting this child in its cradle. As soon as the child had gone to sleep Tulalang said, "I have to leave Princess again because I have to pick betelnut." And that's what was done as you get busy, Tulalang, and are going downstairs. "Don't do anything,"[37] said Tulalang, "for I have to go around to my betelnut trees," said Tulalang, "for that is why I have planted many," said Tulalang, "because it is a source of help to me," said Tulalang, "if I have a problem," said Tulalang.

And so you are now travelling around to all of your plants. Arriving at the first one you ask it, "You listen now," said Tulalang, "my betelnut, for I have something to ask you, and you be truthful," said Tulalang, "in

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35. *Aba:* and its variant forms of *Bah* and *Babeba* are exclamations of surprise.

36. Sentence left uncompleted by the narrator.

37. Tulalang now addresses the baby not to wake up or cry during his absence.

kahi pè ma ni Tulalang, "sumpaan kediey su apey ku merineg ke engkey se taman ne kevaher te alan nu ini," kahi pè ma ni Tulalang.

"Ew," ke sika memaan ne, "Apù," kahi pè ma te memaan, "ne meluvey nevenar se kedì ne alan," kahi pè ma te memaan ini.

"Ew, ne engkey se taman ne kevaher te alan nu?" kahi pè ma ni Tulalang.

"Ew, iyan uvag taman ne kevaher te alan ku," kahi pè ma te memaan ini, "ne keseveka id-ileb na egkewarà en se alan," kahi pè ma te memaan.

"Melevawan be utew maa," ke si Tulalang, "ne keluvey te alan nu," kahi pè ma ni Tulalang. "Ah, kenà ku tumù sikuna edsepien."

"Wey uya," ke sika memaan.

Medlakit ke en maa kayi te senge levut. Nekeuma ka maa ne maa egkuwa en maa med-itindeg si Tulalang. "Memaan ku," kahi pè ma ni Tulalang, "ne pemineg ka pè be su ed-insaan ku pà sikew. Engkey la se taman ne kevaher te alan nu ini?"

"Ew," ke sika memaan ini, "meluvey nevenar, Apù, se alan ku ini su ed-inuman e rà," kahi pè ma te memaan ini, "ne idtubpara e rà na warà en maan alan," kahi pè ma te memaan ini.

"Ew," ke si Tulalang, "kenà ku sikuna edsepien."

"Uya," ke sika memaan.

Medlakit en maa si kuwa ini Tulalang. Nekeuma ka maa kayi te senge levut ini ne med-itindeg en maa si Tulalang. "Memaan ku," kahi pè ma ni Tulalang, "ne pemineg ke pè be su ed-insaan ku sikuna. Iyan ku ked-insai keykew ke engkey la se ebpeketavang kedì te duen kemutu ku?" kahi pè ma ni Tulalang.

"Ew, ne," ke sika memaan ne, "Apù ne kehiya nu en ke engkey se kemutuwan nu ini."

"Ew," ke si Tulalang pè ma, "ne iyan ku igkeinsà keykew ne engkey se taman ne kevaher te alan nu?"

"Ew," ke sika memaan ini, "iyan taman ne kevaher te alan ku," kahi pè ma te memaan ini, "ne igenat te meselem ne ebmamà ka, mibmamà," kahi pè ma te memaan ini, "ne taman te egkeudtu ne egkekuwa se alan ku," kahi pè ma te memaan.

"Ah," ke si Tulalang, "kenà ke re bes ebeketavang kediey. Iyan tumù se diyan a pà maan i." Med-alin ke en Tulalang.

Nekeuma ka maa kayi te senge levut ini ne mid-insà ke en, "Memaan ku, ne pemineg ke pà su ed-insaan ku pà sikuna. Iyan ku id-insà keykew,"

answering me so that I can hear how strong your poison is,"[38] said Tulalang.

"Well," said the betelnut, "Master,"[39] said the betelnut, "my poison is very weak," said this betelnut.

"Well, what is the extent of the strength of your poison?" said Tulalang.

"Well, the strength of my poison is limited," said the betelnut, "to spitting once and its poison is ended," said the betelnut.

"That is too weak," said Tulalang, "your poisoning power," said Tulalang. "*Ah*, I'd better not pick you."

"Well all right," said the betelnut.

You are going on to the base of another tree. When you reached it, Tulalang is then standing there. "My betelnut," said Tulalang, "you listen now for I have something to ask you. What is the extent of the strength of your poison?"

"Well," said the betelnut, "it's very weak, Master, my poisoning power for if the person chewing me takes a drink," said the betelnut, "and then I am spat out, then there is no more poison," said the betelnut.

"Well," said Tulalang, "I cannot pick you."

"All right," said the betelnut.

Tulalang is proceeding on further. When you drew near to the base of another tree you are standing there, Tulalang. "My betelnut," said Tulalang, "you listen now for I have something to ask you. What I have to ask you is: are you able to help me in my problem?" said Tulalang.

"Well now," said that betelnut, "Master, say what your problem is."

"Well," said Tulalang, "what I have to ask you is: what is the extent of the strength of your poison?"

"Well," said this betelnut, "the extent of the strength of my poison," said the betelnut, "is that beginning in the morning if you will chew me—if you have chewed me," said the betelnut, "then by noontime my poison is ended," said the betelnut.

"*Ah*," said Tulalang, "you aren't able to help me. It would be better for me to go there to the others." You are going on now, Tulalang.

When you arrived here at the base of another tree you asked, "My betelnut, you listen now for I have something to ask you. What I have to

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38. *alan:* the dizziness caused by chewing betelnut, it is also referred to as having "poisoning power."

39. *Apù:* "Grandfather, or Master" as a term of respect.

kahi pè ma ni Tulalang, "ke menu ebpeketavang ka red te kemutuwan ku?"

"Ew," ne ke sika memaan pè ma ne, "Apù, ne kehiya nu en ke engkey se igkeuru nu ini."

"Ew iyan ku id-insà ke engkey la se taman ne kevaher te alan nu?"

"Ew, Apù, embiya iyan nu id-insà se kevaher te alan ku ini," kahi pè ma te memaan,

"ne iyan taman ne kevaher te alan ku," kahi pè ma te memaan,
"ne taman te pitu ne hewii se alan ku,
ne embiya kenà ebpegegungan a,
ne egkulintangan a," kahi pè ma te memaan,
"te ebpekebpitu ne hewii," kahi pè ma te memaan,
"ne arà pà ne egkevuhiyas se alan ku," kahi pè ma te memaan."

Wey mesapusapu ni Tulalang ini se memaan te, "Ini ve iya," ke si Tulalang pè ma, "se pemulaan ku ne ebpeketavang kediey," kahi pè ma ni Tulalang. Ne arà embe.

Nepasad maa ini se kuwa ini memaan
ne mid-insà ke en maa kayi te tebakù,
mid-insaan nu en.
Ebpeketidtuwen se langun
ne neneked-iring en imbe iyan.
Su ke pirimiru en ne mid-insaan
ne engketà ded dema ke ilu rut te tebakù din,
namat.

Hane, huna su langun en dutun ne neinsaan en ni Tulalang ne ke se Tulalang pè ma ne, "Tehaad ne langun en ne neinsaan ku en," kahi pè ma ni Tulalang, "ne edsepien ku en sikew se memaan ku," kahi pè ma ni Tulalang, "su huntaani ne andew ne ibpegadir ku en sikuna rut te kebilà ku," kahi pè ma ni Tulalang, "su huntaani iya te kerukileman," kahi pè ma ni Tulalang, "ne midsiguru ku," ke si Tulalang pè ma, "se duen meheliyug ku," kahi pè ma ni Tulalang. Hane, arè en be se midsepì dà ni Tulalang ini ne mid-ulì ke en.

ask you is this," said Tulalang, "how about it, are you able to help me with my problem?"

"Well," said that betelnut, "Master, you tell me now what you are troubled about."

"Well, what I am asking is: what is the extent of the strength of your poison?"

"Well, Master, if what you are asking is what is the strength of my poison," said the betelnut,

"the extent of the strength of my poison," said the betelnut,

"is that it lasts for seven days—the extent of my poison,

unless there is the playing of gongs[40] for the one who chewed me,[41]

or the playing of the kulintang[42] for the one who chewed me,"

said the betelnut,

"it will last for seven days," said the betelnut,

"and then my poison will come to an end," said the betelnut.

And so Tulalang is patting the betelnut saying, "This indeed," said Tulalang, "is my plant that is able to help me," said Tulalang. And it was settled now.

Having finished asking the betelnut,

you are now also asking the tobacco-plants,

you then asked them.

All of them made straight answers

and it was just the same (as for the betelnut).

For the first one that was asked,

it was likewise just the same—the poison of the tobacco

—(as for the betelnut),

and the betelnut leaves.

Take note, when all of them there had been asked by Tulalang then Tulalang said, "Since I have now asked all of them," said Tulalang, "I will now pick you, my betelnut," said Tulalang, "because today I will prepare you in my betelnut container," said Tulalang, "for tonight," said Tulalang, "I am sure," said Tulalang, "that I will have a visitor," said Tulalang. Take note, with that Tulalang picked it and you then went home.

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40. *ebpegegungan*: "to play the gongs," is derived from *ahung*: the large knobbed pot gong.

41. Literally *embiya kenà ebpegegungan a* "without the playing of gongs for me (that is, "for the one who has chewed me and my poison").

42. *egkulintangan*: to play the kulintang, a set of 5 to 8 knobbed pot gongs which is usually played in ensemble with a gong or drum."

Nekeuma ka, Tulalang, ini ne indenà nu en ini se memaan. Mebpinuu en dema si Tulalang. Ew wey ka ura maa mebpengipas, Tulalang, ne taman te nepenùpenù ini se kebilà nu. Ne namat ne raan en ne mibpenerisì kayi te in-awuk kayi te kebilà. Nekepasad si Tulalang se ed-adir kayi te kebilà nu ini ne sekevi maa ni Tulalang. "Keremà be imbe arà," ke si Tulalang pè ma, "ne egkeperisà en ke embiya duen ebpekeuma ne meheliyug," kahi pè ma ni Tulalang.

Nekedtenà ne nesagkup en, kua ni Tulalang ini se kebilà ini ne endei ke pà se egkeulunan nu, Tulalang, ne dutun nu en be irenà ini, irenà se kuwa ini kebilà. Hane, ne nesegkupan kew en, Tulalang. Huna su nesegkup en ini ne warà ke en imbe iya nekeimaman, Tulalang, iring ke en ma te minatey en Tulalang su nekeripereng ke en maan. Ew warà ka kun nekedlaab se mata niyu ini, Tulalang, ne nepewaan kew en. Ih, mid-enew si Tulalang ini su ed-intengan nu ini se kebilà ini ne engkey pè be iya te ked-inteng nu kayi nevukaan en ini se kebilà ne abpeg ne nekita nu en imbe iya ini se raha ini ne neketengkilid dà ini se raha.

"Babeba," ke si Tulalang,
"intengi nu ve imbe iyan!
Si Bai la imbe iyan arà," kahi pè ma ni Tulalang,
"su ed-eles-eles bes iya si Bai.
Tembù ma imbe iyan egkeenduen si Bai ini," kahi pè ma ni Tulalang,
"su budtuk te metaneb en utew iya maan," kahi pè ma ni Tulalang,
"su meeles en utew iya maan," kahi pè ma ni Tulalang, "si Vai.

Na ipusan en imbe iya keniyan," kahi pè ma ni Tulalang.

Wey nu embe egkelkelira en, Tulalang, te ebpukew ini se raha ne kuwa ke en ma mulà te iring te minatey en ini se raha.

"Ini pè be imbe," ke si Tulalang,
"imbe iya,

When you arrived there, Tulalang, you put down this betelnut. Tulalang is also then sitting down. Well, and how busy you are now slicing it, Tulalang, until your betelnut container is completely filled up. And betelnut leaves are prepared by being cut into small pieces and put here inside the betelnut container. Tulalang had finished preparing the contents of your betelnut container and it is being closed by Tulalang. "Tomorrow then," said Tulalang, "it will be known if there is a visitor who comes (tonight)," said Tulalang.

Then when it was getting dark, Tulalang is taking his betelnut container and where but right by your pillow, Tulalang, is where you are placing it, putting down this betelnut container. Take note, you are now overtaken by darkness, Tulalang. When it was nighttime you couldn't stay awake, Tulalang, you are like a dead person, Tulalang, because you really slept. Well you had hardly closed your eyes, Tulalang, when morning dawned on you. *Ih*,[43] Tulalang got up because you will inspect your betelnut container and what indeed should you see but a betelnut container that is open, and at the same time you saw this young woman and the young woman was lying on her side.

"*Babeba*," said Tulalang,
"you see that!
Princess is the one," said Tulalang,
"for it is Princess who has been hiding from me.
Therefore it is Princess who is lying there like that now,"[44] said Tulalang,
"for she's been outsmarting me," said Tulalang,
"because she comes secretly," said Tulalang, "Princess does!
Now she is caught," said Tulalang.

And so you are now trying to turn her over, Tulalang, to wake up this young woman, but you can't for it's like the young woman is dead.

"This is really a problem now,"[45] said Tulalang,
"a real one indeed,

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43. *Ih*: an exclamation which may range in meaning from that of "suspense and surprise," to "objection," to "downright disgust," depending upon its intonation and position in the discourse. In this context, its meaning is one of suspense and surprise.

44. "lying there like that now," as the victim of Tulalang's bait of betelnut with its poisoning power."

45. *Ini pè be imbe:* a Manobo idiom comprised of particles meaning "This is a real problem." It occurs in three variant forms within the same sentence to vividly portray Tulalang's dilemma.

imbe mulà meketurus en si Vai ini," kahi pè ma ni Tulalang,
"ne ini pè be imbe mulà."

Hane, engkey pè be ini se midwaleng si Tulalang ini ne ke si Tulalang pè ma, "Ne tehaad ne nekita ku en si Vai ini," kahi pè ma ni Tulalang, "ne iyan kayi te kedì," kahi pè ma ni Tulalang,

"se meburun
ke metau ne edtegunggù," kahi pè ma ni Tulalang,
"ne mebpeengkayi pà," kahi pè ma ni Tulalang,
"ke metau ne egkulintang," kahi pè ma ni Tulalang.

"Su ed-ul-ulaan ku pà ke nekahi kayi te alan kayi te memaan ini," kahi pè ma ni Tulalang. "Su egkeendekan ad," kahi pè ma ni Tulalang, "ke mekevulug si Vai ini," kahi pè ma ni Tulalang.

Arà embe be se nekahi rà ni Tulalang,
ne migemew en se metau ne ebpegagung
ne migemew en si metau ne egkulintang.

Ne nevurun dà ini se merakel ne etew ne ke si Tulalang pè ma ne, "Langun be keniyan," kahi pè ma ni Tulalang,
"ne ul-ulaa niyu embe," kahi pè ma ni Tulalang,
"su basal kew en te ahung," kahi pè ma ni Tulalang,
"ne tegunggù kew en,
ne kulintang kew en," kahi pè ma ni Tulalang.

Ew wey ura megkukulintang
ne medtegunggù en
langun en te deremetan ne meguringanan en kayi te menge raha. Su arè en se impehelevek ni Tulalang su egkeuru en si Tulalang ke ebpeketurus en ini se raha su bulug dà nekekulkul ini se raha te mid-alan.

Hane, huna su nekebpitu en ne hewii se kinekulintang,
ne kinepegagung
ne langun en te deremetan ne mid-usar en dutun,
ubpat te nekewaleng ini se raha.

Nekewaleng ini se raha ini
ne iyan dà egked-ulaula kayi te raha ini se tekew en ebpekeperàperà,
ne kenà en bulug egketau ne edwaleng.

Kahi pè ma ni Tulalang ne, "Vai, ne imaman ke en," kahi pè ma ni Tulalang, "su keyiru ni Vai ini," kahi pè ma ni Tulalang, "te kenà en ini ebpekeuvey keykew," kahi pè ma ni Tulalang.

Princess is really going to die," said Tulalang,
"and then it will be an even greater problem!"
Take note, then Tulalang began thinking, said Tulalang, "Now since I have seen Princess here," said Tulalang, "what I'm thinking," said Tulalang,
"is to gather together
those who know how to play the gongs," said Tulalang,
"and to have those come also
who know how to play the kulintang," said Tulalang.
"For I must carry out all that was said for the poisoning power of this betelnut," said Tulalang, "because I now fear," said Tulalang, "that Princess is doomed to die,"[46] said Tulalang.

As soon as Tulalang had spoken,
those who know how to play the gongs began gathering
and those who know how to play the kulintang came also.
As soon as all of them had gathered Tulalang said, "All of those over there,"[47] said Tulalang,
"you are to play those now," said Tulalang,
"for you are to play the gongs," said Tulalang,
"you are to beat the gongs hard,[48]
and you are to play the kulintang," said Tulalang.
Well and so they are playing the kulintang
and beating hard on the gongs;
all of the instruments are being played by the young women. For that was the work Tulalang had them do because Tulalang is now worried whether this young woman will be able to wake up, for this woman is still in the same position of lying on her side because of the power of the poison.

Take note, after seven days of playing the kulintang,
and playing the gongs,
and all of the musical instruments being played there,
then this young woman was able to move.
This young woman was able to move,
but the only thing this young woman was able to do was suddenly blink her eyes,
but she wasn't yet able to move any further.

Said Tulalang, "Princess, wake up now," said Tulalang, "because Princess[49] here is to be pitied," said Tulalang, "in not being able to go over to where you are," said Tulalang.

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46. *mekevulug*: a figure of speech indicating an unshakeable outcome.
47. *keniyan*: over there (near the ones spoken to).
48. *tegunggiq*: to beat hard on a gong or drum.
49. The Manobo audience understands the second "princess" of this sentence to refer to the baby who sees her mother but cannot go over to her.

Bulug dà ebpekeperàperà ini se raha ini su kenà egketau ne edwaleng. Huna su egkuan en ni Tulalang su egeweran din en ini se raha, ne migkahi en ini se raha te, "Anù, ne kenà a imbe nikew geweri," kahi pè ma te raha, "su rekdekelà imbe ne kasu ta huntaani ke egeweran a nikuna ini edlunsani te budtuk imbe iya," kahi pè ma te raha, "te meraat iya se perangey nu ne warà en iya idliyu nu," kahi pè ma te raha. "Misan se ebpeeneng-eneng ke red," kahi pè ma te raha, "ne egkeamung-amung ka mulà," kahi pè ma te raha. "Metehel ka ne ebpegkeyà te ruma nu," kahi pè ma te raha. "Kenà imbe reisek ne ebpegitungen ku," kahi pè ma te raha, "ini se engkayi se kinepepekaid nu," kahi pè ma te raha, "kediey."

"Ew," ke si Tulalang, "Vai, kenà nu ve imbe ayan iasek kayi te kediey su warà ku ve perem ayan tenggaa," kahi pè ma ni Tulalang, "su iyan ku arà kinepeked-ulaula ketà," ke si Tulalang pè ma te, "intangag ku ayan se batà," kahi pè ma ni Tulalang, "su mid-ulug te raat te nanam ku," ke si Tulalang pè ma, "keykew, su ikeduwa rin ne ini se vatà. Angin nu embe iya maa," ke si Tulalang, "su warà ku ma sikuna mekita. Ini se batà se benar ne ibmeraat ku te nanam," kahi pè ma ni Tulalang, "su tidtu ne kinesinehew rin," kahi pè ma ni Tulalang. "Ini ve," ke si Tulalang pè ma, "ne kenà baluy ne idapat nu kediey su warà ku sikuna pegkeyaa," kahi pè ma ni Tulalang.

"Engked kew en," ke si Tulalang pè ma, "ke ederemet keniyan,
ne engked kew en ke egkulintang,
su nekeimaman en si Vai ini," kahi pè ma ni Tulalang.
"Ne tahaad ne nekeimaman en si Vai ini
ne ulì kew en ke langun ne ruen reremetan din," kahi pè ma ni Tulalang.
Arà en la iya rema
se mid-eneng-eneng ini se langun ne ederemet.

The young woman is only able to blink her eyes but doesn't know how to move any further. After a while Tulalang is taking hold of this young woman, but the young woman said, "*Anù*, don't hold me," said the young woman, "for there will be a big legal case if you hold me now," said the young woman, "for, of all of those with bad customs, there is no one who exceeds you," said the young woman. "Even if you remain quiet," said the young woman, "you involve me," said the young woman. "You are always bringing shame to your companions," said the young woman. "It's not a little thing in my thinking," said the young woman, "this which you have done in causing harm," said the young woman, "to me."

"Well," said Tulalang, "Princess, don't blame me[50] because I didn't want to do it," said Tulalang, "but the reason I had to do it," said Tulalang, "—my taking that child without permission—," said Tulalang, "is because I felt sorry,"[51] said Tulalang, "for you, but even more so for this child. If only you had been there," said Tulalang, "but I certainly didn't see you. This child really made me feel bad," said Tulalang, "because of her crying so much," said Tulalang. "This situation," said Tulalang, "you can't blame on me because I'm not the one who has embarrassed you," said Tulalang.[52]

"You stop now," said Tulalang, "playing the gongs there,
and you stop playing the kulintang,
because Princess is fully awake now," said Tulalang.
"And since Princess is fully awake now,
you can go home now—all who have been playing," said Tulalang.
And that's also exactly what was done
in that all the players then kept quiet.

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50. Literally, "Don't press that down on me."

51. *mid-ulug te raat te nanam ku:* literally, "I have dropped my bad taste (for something or someone)," a Manobo idiom expressing sorrow and pity.

52. A further device employed by the Manobo narrator for marking Peak (deep structure Climax) in her story involves a change of pace. And since it is dialogue that she relies upon most heavily to carry the final episodes of her story, there is often a noticeable contrast in the size of the dialogue which occurs at her story's Peak. In the present story we approach Peak of the entire narrative as Tulalang explains his actions to the princess and then declares his intentions to marry her whether she agrees or not. The repartee which follows is conducted in lengthy dialogue and long involved sentences. (For further discussion see Wrigglesworth, "Manobo Storytelling," pp. 247-249.)

"Na," ke si Tulalang pè ma ne, "Vai, ne engkey embe imbe se mepiya ne itungan ta?" kahi pè ma ni Tulalang. "Heina ne wey nekita ku sikuna," kahi pè ma ni Tulalang, "su matag ini kenà egkepayag," kahi pè ma ni Tulalang, "ne iyan ku en pegitung se menu perem ke meketuen a te uvey ku te ebpinuu," kahi pè ma ni Tulalang, "su kenà ku ve iyan kebpememengà te uvey ku te ebpinuu ne ruen en bes egkekaya ku," kahi pè ma ni Tulalang, "uhaid ne wey betasan ma te menusiyà," kahi pè ma ni Tulalang, "se embiya edtaman en ke keeetawi," kahi pè ma ni Tulalang, "ne ed-esawa en," kahi pè ma ni Tulalang. "Ne tehaad te wey sikuna en iya maa ini," kahi pè ma ni Tulalang, "ne egkeayun pè be se hinawa nu," kahi pè ma ni Tulalang, "se kenà egkeayun, ne ed-ul-ulaan ku en imbe eyè," kahi pè ma ni Tulalang.

Ke sika raha pè ma ini ne, "Uya, tehaad ne pinegkeyà a nikuna," ke sika raha pè ma ne, "wey piya lavew engkeniyà," kahi pè ma te raha, "se nekegkeyà ad," kahi pè ma te raha, "ini ne wey ed-ul-ulaan en lavew," kahi pè ma te raha. "Su iyan ta arà ked-ulaula en ne tehaad ne nekita nu en ini se batà," kahi pè ma te raha, "su ayan imbe se batà ayan," kahi pè ma te raha, "ne kenà perem ayan tenggà," kahi pè ma te raha, "ugaid ne netimbahan dà te uvang," kahi pè ma te raha, "ne sekalì a metetau ne batà en," kahi pè ma te raha. "Na iyan din en egked-ulaula," ke sika raha pè ma, "se egkeayun pè be te hinawa ku se kenà ne wey ed-ul-ulaan en imbe arà," ke sika raha pè ma, "su utew en utew," kahi pè ma te raha, "ne pinegkeyà a nikuna," kahi pè ma kayi te raha.

Hane, huna su nekuwa en ini ne migkahi en ini se raha, ke sika raha pè ma ne, "Iyan ku rè be egkehiyen keykew, Anù," kahi pè ma te raha, "se siaken be ini ne matag be ini ed-intengan a nikuna ne sebseveka ad iya nevenar ini," kahi pè ma te raha, "ne kenà a perem ini pait te lidtung," kahi pè ma te raha, "su merakel ded be se suled ku ne merakel ded su

"Now," said Tulalang, "what is the best thing for us to do?" said Tulalang. "Since I have now seen you," said Tulalang, "but this (that I'm saying) is not to be made known," said Tulalang, "what I've been thinking about is how to find someone to sit beside me," said Tulalang, "for the reason I'm looking for someone is not because I am capable financially,"[53] said Tulalang, "but because it's only human nature," said Tulalang, "when a person is a full grown man," said Tulalang. "to then get married," said Tulalang. "And since it is you," said Tulalang, "then whether you agree,"[54] said Tulalang, "or do not agree, I'm going to do it," said Tulalang.

Said the young woman, "All right, since I've been embarrassed by you," said the young woman, "even though it's like that," said the young woman, "that I've been shamed by you here," said the young woman, "well I'll still do it," said the young woman. "But another reason for us doing it is because you now have seen this child," said the young woman, "but as for that child," said the young woman, "that didn't actually come from me," said the young woman, "for a chip of wood[55] was flung at me," said the young woman, "and suddenly I realized it had become a child," said the young woman. "Now as for what is to take place now," said the young woman, "whether I agree to it or not, well it is to take place anyway," said the young woman, "but it is just too much," said the young woman, "my being shamed by you," said the young woman.

Take note, after some time this young woman spoke again, said the young woman, "The only thing I will say to you, *Anù*," said the young woman, "is that as for me, even though I'm seen by you as being truly all alone," said the young woman, "I'm not simply a little *pait*-fish[56] stranded in a pool of water,"[57] said the young woman, "for I still have many relatives of my age[58] and many aunts and uncles,"[59] said the young woman,

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53. *egkekaya*: to be financially able of undertaking something; compare Cebuano kaya.

54. Literally, "whether your breath agrees or doesn't agree."

55. It is implicitly understood by the Manobo audience that the chip of wood came from Tulalang's cutting of trees nearby.

56. *pait:* a small, somewhat bitter-tasting fish; it often occurs in Manobo figures of speech to portray someone or something considered insignificant.

57. *ne kenà a perem ini pait te lidtung*: I'm not simply a *pait*-fish left in a *lidtung* "a pool of water which remains after the stream has dried up," thereby stranding any fish that remain in it.

58. *suled:* a person's relative of the same generation who shares with that person the same relationship to a common ancestor.

59. *lukes*: parents, grandparents, including older aunts and uncles.

lukes ku," kahi pè ma te raha, "uhaid ne wey merehen ma imbe iya," kahi pè ma te raha, "ke etew su ed-ubpà en ke etew te ruen duma rin ne ebpekeubpà en te warà duma rin," kahi pè ma te raha. "Embiya ve ebpegitung ka," kahi pè ma te raha, "te ed-ul-ulaan nu en ayan se ul-ulaan nu," kahi pè ma te raha, "ne pesuhui nu se kenakan te udtuwan," kahi pè ma te raha. "Su diyà imbe mevulaglag se suled ku," kahi pè ma te raha.

Arà en la se medwaleng si Tulalang ini ne mibpesuhuan din en ini se kenakan. Hane, mehaan se tereman ini ne nekeuma en ini se kenakan te Nepenembù. Nekeuma en ini se kenakan te Nepenembù, kahi pè ma te kenakan te Nepenembù ini ne, "Ura, ne engkey se impesuhui nu kediey?" kahi pè ma te kenakan te Nepenembù.

"Ew," ke si Tulalang,
"ne iyan ku rà arà impesuhui," kahi pè ma ni Tulalang,
"se ned-ulaula ku ini," kahi pè ma ni Tulalang,
"ne ibpemituwà ku rut te langun ne suled ni Vai," kahi pè ma ni Tulalang,
"se matag be imbe ini ned-ulaula," kahi pè ma ni Tulalang,
"ne kenà ku ve ini intevù," kahi pè ma ni Tulalang,
"ne warà ku ini ivadtì,
ne kenà ku ini ideremet dà.
Su ebpekeiring te ayew ini," kahi pè ma ni Tulalang,
"ne kenà a ini ed-ayew-ayew rà ini
su laus a ini ne egurivid," kahi pè ma ni Tulalang.
"Iyan ku arà kebesai," kahi pè ma ni Tulalang,
"te kenà a ini ed-ayew-ayew rà ini,
su laus ini ne egurivid a," kahi pè ma ni Tulalang,
"su tehaad te nekita ku si Vai ini
se utew en ne meeles," kahi pè ma ni Tulalang,
"ne metaneb en utew iya maa ne upus," kahi pè ma ni Tulalang.
"Ne tehaad te nekita ku red

"however it is very difficult," said the young woman, "for a person who lives with companions to have to live without companions," said the young woman. "If you are thinking," said the young woman, "of carrying through with what you are planning to do," said the young woman, "then you send for the young man of the zenith,"[60] said the young woman, "for it is up there that my relatives are living," said the young woman.

At that Tulalang is taking action and he sent for this young man. Take note, the story moves faster and this young man from Nepenembù[61] arrived. When this young man from Nepenembù arrived, the young man of Nepenembù said, "Ura, what is your purpose in sending for me?" said the young man of Nepenembù.

"Well," said Tulalang,
"the only reason that I sent for you," said Tulalang,
"is because of what happened to me here," said Tulalang,
"and I'm telling all the relatives of Princess," said Tulalang,
"the reason that this has happened," said Tulalang,
"and I'm not doing this to destroy her honor," said Tulalang,
"and I'm not forcing her,
and I'm not simply playing around.
For it's like a supernatural being who is offended,"[62] said Tulalang,
"that I'm not only sending an omen[63]
but I will carry through with marrying her[64] said Tulalang.
"What I'm saying by that," said Tulalang,
"is that I'm not only sending an omen
for I am going further and marrying her," said Tulalang,
"because of my having now seen Princess
who is always hiding," said Tulalang,
"and who is never seen at all," said Tulalang.
"But since I have now seen her,

60. *udtuwan:* the position of the sun when it is directly overhead; twelve o'clock noon.

61. *Nepenembù*: a further name for "the young man of the zenith." In keeping with Manobo literary practise, all heroes of Manobo epic fame enjoy five to eight names—a knowledge of which is necessary for keeping track of the dramatis personae in a story.

62. *ayew*: used of a supernatural being which causes sickness because of being offended.

63. *ed-ayew-ayew*: an ill omen, as a warning.

64. *egurivid:* a figure of speech indicating the carrying through of something to completion, here the reference is to marriage.

ne egkuan ku en iyan," kahi pè ma ni Tulalang,
"ed-esewaen ku en imbe iyan,
su neuhet en imbe ini ne hewii ne ebpegitungen ku en
ne ini pà ne nekita ku," kahi pè ma ni Tulalang.
"Arà be," ke si Tulalang pè ma, "se igkuwa ku keniyu," kahi pè
ma ni Tulalang,
"ibpemituwà,
su kenà a ini ederemet dà," kahi pè ma ni Tulalang,
"ne kenà ku ini ibpegumpat dà dut te bansa niyu," kahi pè ma ni
Tulalang.

Hane, engkey pè be se wey merineg kayi te kenakan te Nepenembù ini se egkehiyen ni Tulalang ne, "Uya," ke sika kenakan pè ma. "Iyan ku rè be arà kinepengkayi," kahi pè ma te kenakan te Nepenembù, "su wey tehaad ne netenuran e red iya maa ni Vai," kahi pè ma te kenakan te Nepenembù,

"ne titihus e rè be ini," kahi pè ma te kenakan te Nepenembù,
"ebpirmaan ku rè be
ke engkey en se egkepegumpu[illegible]an niyu ki Vai," kahi pè ma te
kenakan te Nepenembù.
"Ew, warà," ke si Tulalang pè ma,
"warà ed-ul-ulaan ku mulà, Anù,
ne kenà egkevaluy.
Su tembù pà imbe arà mibpesuhuan ku en sikew
su egkevaluy embe imbe arà," kahi pè ma ni Tulalang.

"Na, engkey embe edutun," kahi pè ma ni Tulalang, "Bai? Su ed-insaan ku lavew sikuna. Su iyan ku ked-insà ne negidsan embe imbe arà se egkeayun se hinawa nu se kenà, ne ed-ul-ulaan ta en imbe iya," ke si Tulalang.

"Na," kahi pè ma te raha ini, "ne epiya ve rema engkeniyan," kahi
pè ma te raha,
"ne uya, asal egkekita ku rema ke kesebenaran," kahi pè ma te
raha,
"te rekelà bes iya ke limù nu kediey," kahi pè ma te raha.
"Ipekita nu ve rema kediey se rekelà te hinawa nu," kahi pè ma
te raha,
"ipekita nu kedì se rekelà a nu te hinawa."
"Engkey ve vuwa arà," ke si Tulalang pè ma,

I will have her now," said Tulalang,
"I will certainly marry her,
because it's been a long time that I've been thinking about it
but only now have I seen her," said Tulalang.
"Therefore, I am telling you," said Tulalang,
"I am letting you know
because I am not simply playing around," said Tulalang,
"and I am not mocking your kindred,"[65] said Tulalang.

Take note, what happened when the young man from Nepenembù heard what was said by Tulalang was, "All right," said the young man. "The reason I came here," said the young man from Nepenembù, "was that I was remembered by Princess," said the young man of Nepenembù,
"and I will be the witness here," said the young man from Nepenembù.
"I will simply serve as evidence
of whatever your agreement is with Princess," said the young man of Nepenembù.
"Well, there is nothing," said Tulalang,
"nothing that I do, Anù,
that won't be carried through to fulfillment.
For the reason I sent for you
is that it certainly will be fulfilled," said Tulalang.

"Now, what about it," said Tulalang, "Princess? Because I am still asking you. But in my asking you, it's the same whether you agree with it or not—we are still going to do it," said Tulalang.

"Well," said the young woman, "even though that's how it is," said the young woman,
"it's all right,
as long as I can see that you really mean it," said the young woman,
"that your love[66] for me is great," said the young woman.
"You must likewise show me that your love is great," said the young woman,
"you show me that I'm really loved by you."
"What's that," said Tulalang,

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65. *bansa*: those descended from a common progenitor, a social grouping, a race or nation; in this case, the family of the princess in contrast to that of Tulalang.

66. *limù*: love, it is used interchangeably with hinawa: a common Manobo idiom for love.

"se ibpekita ku keykew ne limù ku keykew?" ke si Tulalang pè ma.

"Su tembù ma imbe iyan wà ku sikuna mekita,
ne ebpekitaen ku sikuna te limù su arà imbe?" ke si Tulalang pè ma.

"Ew, iyan ku egkehiyen arà ne ibpekita nu ne limù," ke sika raha, "ne tehaad te nekeuma si Anù, ayan kenakan te Nepenembù ayan," kahi pè ma te raha, "ne ipekita nu rema ke limù nu kandin," kahi pè ma te raha ini.

"Ew, tì," ke si Tulalang, "ne embiya maa arà dà," kahi pè ma ni Tulalang, "ne uya." Tì midwaleng si Tulalang ini ne kua nu se etevey nu ini ne ipepinuu nu dutun te uvey kayi te raha ini ne ed-esewaan en ni Tulalang.

Hane, nekekuwa rà ini ne ke sika kenakan te Nepenembù ini ne, "Tehaad ne impekita niyu rema se gahawan niyu kediey," kahi pè ma te kenakan te Nepenembù, "ne ibpekita ku rema keniyu se ke limù ku rema keniyù," kahi pè ma te kenakan te Nepenembù. Ipelihawang kayi te kenakan te Nepenembù ini se raha ne mibpintù din diyà te belarew rin, ne ipepinuu rema ini kayi te uvey kayi te etevey ni Tulalang. "Na," ke sika kenakan te Nepenembù ne, "egkawing kew ve iya te hinawa niyu," kahi pè ma te kenakan te Nepenembù, "ne egkawing e ve imbe rema ini," kahi pè ma te kenakan te Nepenembù.

Ke si Tulalang pè ma ne, "Ura ne, dubpù ka kayi," kahi pè ma ni Tulalang.

Midsirà ini se pekayan ni Tulalang ini ne engkey ve iya kayi te menge raha ini ne impemepinuu en ini.

Mid-uvey en si Tulalang,
ne mid-uvey en ini se kenakan te Nepenembù,
na engketà en ini se pekayan ni Tulalang.
Hane, iyan din neveluyan
se langun dan en ne migkekawing en ketà,
su mibperedredseey en se migkawing te hinawa ran.

"that I'm to show you my love for you?" said Tulalang.
"For even though I haven't seen you before,
I now must show you love that is real?" said Tulalang.
"Well, the reason for my saying that you must show love," said the young woman, "is because *Anù* has just arrived, that young man from the place of Nepenembù," said the young woman, "and you must also show your love to him,"[67] said the young woman.
"Well *ti*,"[68] said Tulalang, "if that's all," said Tulalang, "then all right." *Ti*, Tulalang immediately proceeded then and you are getting your sister and you are having her seated there next to the young woman who is now betrothed to Tulalang.
Take note, after that the young man of Nepenembù said, "Since you have also shown your great love to me," said the young man of Nepenembù, "I must likewise show you that I also have love for you," said the young man of Nepenembù. Then the young man of Nepenembù brought out this young woman which he had kept shut up in his dagger,[69] and he is having her sit next to the sister of Tulalang. "Now," said the young man of Nepenembù, "you will be married now,"[70] said the young man of Nepenembù, "and I will be married also," said the young man of Nepenembù.
Said Tulalang, "Ura, you come over here," said Tulalang.
This right-hand man of Tulalang glanced over and what should there now be but three young women who have been seated here.
Tulalang came over to his,
and this young man of Nepenembù came over to his,
and it was the same with this right-hand man of Tulalang.
Take note, the outcome was that
all of them there were married,
for at the same time they were all married.

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67. Audience response provides the information: "Ah, Tulalang is to demonstrate his love by giving his sister, the Sindetulan, as wife to the young man of Nepenembù."

68. *Ti:* is a further Manobo interjection with a wide range of meaning, depending upon its intonation and position in the discourse. In this occurrence, and in the following sentence, it carries the meaning of total agreement: "Of course (who would have thought otherwise)!"

69. *belarew*: a variant of the Kris (creese) dagger; it is shorter in length, but both have serpentine blades.

70. *egkawing kew ve iya te hinawa niyu:* "you will be married now in your breaths," that is, "in the depths of your beings."

Wà dè kun mekebpira ne nekepasad kew en se migkawing.
"Na," ke si Tulalang pè ma,
"ne tehaad be te nekepasad ki en se egkawing," kahi pè ma ni Tulalang,
"ne sikuna ve se nekahi ne uyang ku ne peninidtuwan ke ve," kahi pè ma ni Tulalang.
"Su engkey embe imbe se mepiya ne ed-ul-ulaan ta ini se nepasad ki en se egkekawing?" kahi pè ma ni Tulalang.
"Ew," ke sika kenakan te Nepenembù, "ne warà be imbe ini, Ura, egketuenan ku ini ne erigla ku kayi," kahi pè ma te kenakan ini. "Iyan ku rè be imbe arà egketuenan se mesì ma si Vai," kahi pè ma te kenakan te Nepenembù, "ne matag be imbe ini edlelaaglaag.... Matag key ini edlelaaglaag," kahi pè ma te kenakan te Nepenembù, "ne kenà be ini perem diyemaar dà ini se lukes dey," kahi pè ma te kenakan te Nepenembù. "Su iring dà lavew te iring key te idsawed ne embasey ini," kahi pè ma te kenakan te Nepenembù, "su budtuk en te kenà en egketikà se kepasang din ne ini en iya se ed-ubpaan te lukes dey ini," kahi pè ma te kenakan te Nepenembù. "Kahi nu ve mid-urahis ne anpà ke warà meubpai dut te sikami," kahi pè ma te kenakan te Nepenembù, "su sabap te ini imbe iya se igkepesangi rey se lukes dey ini," kahi pè ma te kenakan te Nepenembù, "su budtuk te meinit nevenar ne ini iyan," kahi pè ma te kenakan te Nepenembù. "Na iyan en naman te etew," kahi pè ma te kenakan te Nepenembù, "ne menge disumalà en ne menge etew," kahi pè ma te kenakan te Nepenembù.
"Tì, uya iyan," kahi pè ma ni Tulalang, "su guhura niyu se kenà niyu ebpengguhuren," kahi pè ma ni Tulalang, "ne iring en te ebpempenudtul ne metulilim ne batà ini te relarem ku," kahi pè ma ni Tulalang. "Na, kahi nu ma imbe iyan," kahi pè ma ni Tulalang, "se upiya ke kenà ku en egkegaga," kahi pè ma ni Tulalang, "ne ed-epasen ku iyan lavew," kahi pè ma ni Tulalang. "Su kenà ku ve iyan kegkeengketà ne wey ve ne ebpengampit a," kahi pè ma ni Tulalang. "Uhaid," kahi pè ma ni Tulalang, "ne igkesuat ku imbe iya," kahi pè ma ni Tulalang, "ne egkeduma ku se iring dutun," kahi pè ma ni Tulalang. "Na kehiya nu en," kahi pè ma ni Tulalang, "ke engkey embe imbe arà."
"Ew," ke sika kenakan te Nepenembù,

It didn't take long and you had finished being married.
"Now," said Tulalang,
"since we have now finished with the wedding," said Tulalang,
"you, my brother-in-law, must say what is the proper thing to do," said Tulalang.
"For what now is the best thing for us to do
now that we have finished our wedding?" said Tulalang.

"Well," said the young man of Nepenembù, "there is nothing really, Ura, that I know that should be done," said the young man. "The only thing I know is that even though Princess," said the young man from Nepenembù, "that even though she is wandering around...."[71] Even though we (she and I) are wandering around," said the young man of Nepenembù, "our parents are not simply common people," said the young man of Nepenembù. "But it seems like we are only like sticks to be played with in being scattered around," said the young man of Nepenembù, "for the dwelling place of our parents is unexcelled in being a place that cannot be endured,"[72] said the young man of Nepenembù. "You could say that there is not a single thick bush that isn't being lived in in our place," said the young man of Nepenembù, "because of the difficulties of our parents,"[73] said the young man of Nepenembù, "for it is really the hottest place there is," said the young man of Nepenembù. "However the feeling of the people here on earth," said the young man of Nepenembù, "is that we are just common people," said the young man of Nepenembù.

"*Ti*, that's true," said Tulalang, "for by your telling it to me, or even without your telling it," said Tulalang, "it's like a truthful child relating it to the innermost depths of me," said Tulalang. "Now, you will see," said Tulalang, "that even though I can't afford to marry her," said Tulalang, "I will still work hard at it," said Tulalang. "But I am not doing it in order to be benefitted," said Tulalang. "However," said Tulalang, "I really like," said Tulalang. "to be in company with those like that,"[74] said Tulalang. "So you continue on now saying," said Tulalang, "whatever it was you were saying."

"Well," said the young man from Nepenembù,

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71. Sentence left uncompleted by the narrator.

72. "Because of the heat of the sun," the audience murmurs.

73. That is, the sun and the moon.

74. "I really like to be in company with those like that (that is, "those who aren't just common people")" is a familiar expression of the epic hero, Tulalang, found both in epic and in oral narratives.

"ne iyan din embe egked-ulaula ini," kahi pè ma te kenakan te Nepenembù,
"se tumù se ebeyaan ta pad ayan se lukes dey ayan," kahi pè ma te kenakan te Nepenembù.
"Su misan be ebpemikir ki," kahi pè ma te kenakan te Nepenembù,
"ke egkepasad ki en dutun te lukes arà," kahi pè ma te kenakan te Nepenembù.

"Uya," ke si Tulalang, "ebpemineg e rà be iyan ini ke engkey la se egkengepegumpungan ta ini," kahi pè ma ni Tulalang.

"Hane, iyan dà kayi te kediey," kahi pè ma te kenakan te Nepenembù, "se edsambì ki su ed-ipanew ki en be imbe arà," kahi pè ma te kenakan te Nepenembù.

Nerineg dà kayi te menge raha ini ne ehira ini se edtehuan te belegkas. Ne kua kayi te etevey ni Tulalang se kandin dema ini. Ne mibvelegkas dan en ini se deruwa ne etew ini se kenakan te Nepenembù.

"Na," ke sika kenakan ini te Nepenembù, "ne langun embe imbe rut te sikita ne edsambì ki embe imbe arà," kahi pè ma te kenakan te Nepenembù.

Nekahi rà iya rema ne langun ne midsambì en.
Tuus kun te mibpegayad ini se menge etew te kinevevelegkas
su iyan dan dà be imbe arà mibpemilì ne imbevelegkas dan
ne endei se midait en te lawa ran.
Endei ke warà en midait te lawa ran,
ne impebenimbag dan en diyà te senge sendihan.
Nekepasad kew ini se mibevelegkas.

"Na," ke si Tulalang ne, "menu, engkey antap niyu nepasad en ke kedteganes?" kahi pè ma ni Tulalang.

"Ew," ke sika pekayan ni Tulalang ini ne,
"etuwey ve utew maan iya se kebevelgkas dà," kahi pè ma te pekayan ni Tulalang,
"ne utew utew maa ne b-rangan en te hewii," kahi pè ma te pekayan ni Tulalang.

"Wey embe," ke si Tulalang pè ma te, "duen ma ke ebevelegkas ne, ed-il-ilingen pà," kahi pè ma ni Tulalang.

"Ew, warà en mulà," ke sika pekayan ni Tulalang, "ked-iling-iling ku," kahi pè ma te pekayan ni Tulalang.

Hane, huna su nekepasad kew en se mibevelegkas—ini en si Tulalang wey ini se kenakan te Nepenembù wey ini ve se pekayan ni Tulalang—"Na," ke sika kenakan te Nepenembù, "na sikuna, Ura, ne kua

"what should be done now," said the young man of Nepenembù,
"is that it would be best for us to visit our parents," said the young man of Nepenembù.
"For before we begin thinking of other things," said the young man of Nepenembù,
"we must complete our visit there to our folks," said the young man of Nepenembù.

"All right," said Tulalang, "I will simply carry through with whatever it is that we agree upon," said Tulalang.

"Take note, what I am thinking," said the young man of Nepenembù, "is that we will change our clothes because we will set out now for that place," said the young man of Nepenembù.

As soon as the young women heard this they are now getting the container for their clothing. And the sister of Tulalang is also getting hers. And they then got dressed, these two young men with the one from Nepenembù.

"Now," said the young man of Nepenembù, "all of us must change our clothes," said the young man of Nepenembù.

As soon as that was said they all then changed their clothes.
It proves, it is said, that these people dressed in the very best,
for the only things they chose to wear
were those clothes which suited their bodies.
Whatever didn't suit their bodies
they simply threw over in the corner.
You were finished now getting dressed.

"Now," said Tulalang, "how about it, do you think we are finished dressing?" said Tulalang.

"Well," said the right-hand man of Tulalang, "*etuwey*,[75] it's taking a long time simply for dressing," said the right-hand man of Tulalang, "it's too long when it has to be counted in days," said the right-hand man of Tulalang.

"Because," said Tulalang, "there are some getting dressed who keep on looking themselves over," said Tulalang.

"Well, it's not I, on the other hand," said the right-hand man of Tulalang, "who keeps on looking at myself."

Take note, when you finished dressing—this party of Tulalang and the young man of Nepenembù and the right-hand man of Tulalang—"Now," said the young man of Nepenembù, "now you, Ura,[76]

75. *etuwey:* an exclamation of extreme surprise.
76. *Ura:* that is, Tulalang.

nu en imbe ke duma nu ayan," kahi pè ma te kenakan te Nepenembù, "ne engketà ke en dema. Anù," kahi pè ma te kenakan te Nepenembù.

Geweri kayi te kenakan te Nepenembù ini se etevey ni Tulalang ne midsangey rin en.

Midwaleng dema si Tulalang ini ne migeweran din en dema ini se raha ini ne midsangey en.

Ne engketà en dema ini se pekayan ini.

"Na," ke si Tulalang, "endei ki embe imbe arà ebpesinaru?"

"Ew," ke sika pekayan ni Tulalang ini ne, "kayi en lavew te ki Ura ini ed-insà ke ebpeendei ki en."

"Ew," ke sika kenakan te Nepenembù,

"ne ebpehunlelayap ki," kahi pè ma te kenakan ini,

su iyan ta maa edsengkurungen ke banugbanug ayan," kahi pè ma ni kuwa ini kenakan te Nepenembù.

Ew, wey ren en kun be iyan med-erà en kayi te banugbanug ne nevenaran ka kun ma imbe iya kayi te banugbanug ini su iring kun te ebpekelesed ne tungtung ne bulelakew ini se banugbanug ne ebpehunlelesed.

Huna kun su nekeuma en ini se menge kenakan kayi te teleytayan ne ke sika kenakan pè ma te Nepenembù ini, "Ne ed-imeley ki pà kayi te teleytayan ini," kahi pè ma te kenakan ini, "su ed-iiyapen ta pà nevenar," kahi pè ma te kenakan, "se ludneanen ke memenu se paras din," kahi pè ma te kuwa ini kenakan.

Ah, ne nekahi rè kun eyè ne mibpundu ren en dema kayi te teleytayan ini. Mibpeminuu se menge kenakan ini ne uman senge tiwelayan ne wey mibpeuvayey en te esawa rin.

Kahi pè ma ni Tulalang ne,

"E, Vai, sulew ke pè ma," kahi pè ma ni Tulalang,

"sulawa nu pè ma ini se ludneanen," kahi pè ma ni Tulalang.

"Su intengi nu pè ma eyè se gungutan eyè ne engkey vuwa eyè se ebpulungan dan eyè?" ke si Tulalang pè ma.

you take your wife now," said the young man of Nepenembù, "and you do the same, Anù,"[77] said the young man of Nepenembù.

The young man of Nepenembù is taking the sister of Tulalang
and he then carried her over his shoulder.
Tulalang then also got ready and took his young woman
and he carried her over his shoulder.
And it was also the same for this right-hand man of Tulalang.

"Now," said Tulalang, "where are we headed?"

"Well," said the right-hand man of Tulalang, "we have to ask Ura where we are going."

"Well," said the young man of Nepenembù,
"we're going to be carried by the wind," said the young man,
"for we're going to take the eagle-like[78] way of travelling," said the young man of Nepenembù.
Well, and so they are riding here in eagle-like fashion,
and you can just see them here in flight,
for it's like the flashing of a firefly[79] as it rises upward
this eagle-like flight as it ascends into the air.

When these young men reached the bridge the young man of Nepenembù said, "We'll rest here on the bridge," said the young man, "in order to have a really good view," said the young man. "of the earth down below[80] and what it looks like," said the young man.

Ah, as soon as that was said they then rested for a while on this bridge. These young men sat down by families, each of you beside his own wife.

Said Tulalang,
"*E*,[81] Princess, look down here," said Tulalang,
"look down here to the earth beneath," said Tulalang.
"For you just look at that old man[82] there,
and what is it they are doing?" said Tulalang.

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77. *Anù:* that is, the right-hand man of Tulalang.

78. *banugbanug:* from *banug* "eagle" is also used to describe the flight of an airplane.

79. *tungtung*: firefly (Photinus and Photuris).

80. *ludneanen:* "the underworld." When the speaker is speaking from the reference point of the earth, *ludneanen* refers to the underworld—the home of the dead; but when the speaker is speaking from the reference point of the upperworld where Manobo semi-deities dwell, as in this narrative, then *ludneanen* becomes the earth beneath it where human beings dwell.

81. *E*: an exclamation of surprise.

82. *gungutan*: occurs in Ilianen Manobo Oral Literature to describe a hermit or widower who lives alone; it can also refer to "an old man" which is the way it is translated here since the *gungutan* has a wife.

"Ne igkeyiru ku nevenar," kahi pè ma ni Tulalang.

Midsulew kun ini se raha ni engkey ve kayi te hungutan ini ne ebpeerung tey kun te esawa rin. Ne ed-upis kun te kerut ini se senge tiwelayan. Babeba, intambak imbe iya ini se kerut.

"Keyiru," ke si Tulalang pè ma, "keniyà!"

Medwaleng si Tulalang ini ne mebmamà ka keniyà ne mid-ileb ke en. Nekeileb ini se Tulalang ini ne neuluhan en ini se kerut ne intambak. Engkey ve se iyan en neveluyan kayi te kerut ini se neketambak ne kesilà. Med-ileb ka maa midsaup Tulalang ne engkey ve se iyan din maa neveluyan se neketambak en maa se linepet. Midsaup ka mid-ileb Tulalang ne iyan en maan mibeluyan kayi te senge tumpuk ini ne kerut ini se vaas.

Hane, huna su netaman ini ne midsirà ini se hungutan diyà te binevey ini ne engkey ve iya kayi te migulimbuhu ini se linepet ini. Wey mekita kayi te hungutan ini se linepet nekeawuk kayi te binevey ne wey ka mekepurut kayi te senge lepet ini ne wey ka ura mekesayewsayew se gungutan ini ne nesuatsuat kayi te linepet ini. Ke sika hungutan pè ma ne, "Iney rinan," kahi pè ma te hungutan, "ne tenggak ke pà su intengi nu pà ma kayi te binevey ini ne nepenù te kerut ini ne," kahi pè ma te hungutan, "ne iyan din mibeluyan ini," kahi pè ma te hungutan, "ini se migulimbuhu ne linepet."

Wey mekevengkiring ini se kuwa ini meritan te nekekahi te, "Engkey ayan?"

"Ew, linepet," kahi pè ma te hungutan.

"I really pity them," said Tulalang.

This young woman looked down at this old man sitting facing his wife. And this couple is peeling wild-yam. *Babeba*, the wild-yam[83] is really piled up all over.

"How pitiful," said Tulalang, "they are down there!"

Tulalang is getting busy and is chewing betelnut and then you spat it out there. When Tulalang spat, it fell down upon the wild-yam piled up. What should happen but this pile of wild-yam now turned into sweet potatoes. You spat again, Tulalang, and what should happen was that another pile turned into a pile of cooked rice wrapped in banana leaves.[84] You spat again, Tulalang, and what this pile of wild-yam turned into was rice.[85]

Take note, after a while the old man looked into the basket[86] and what should be here but many round wrapped packages of cooked rice here. And when the old man sees the wrapped rice in the basket then how you are snatching up one of the packages and then how you are dancing around, old man, in happiness over the cooked rice. Said the old man, "*Iney Rinan*,"[87] said the old man, "lift your head up and look at what is in this basket that was filled with wild yams," said the old man, "that has now been turned into," said the old man, "many round wrapped packages of cooked rice."

And so this woman is turning around saying, "What's that?"

"Well, wrapped packages of cooked rice," said the old man.

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83. *kerut:* a large native yam (*Dioscorea hispida*) which grows wild. The tubers contain a poisonous alkaloid, *dioscorine*, which must be washed out before they can be eaten. To accomplish this, the tubers are sliced and placed in running water for several days. It is an important famine food and is preferred to other tuberous plants.

84. *linepet*: a bundle of cooked rice wrapped in a banana leaf or other wrapper.

85. *vahas*: pounded rice.

86. *binevey*: a type of large basket which is square on the bottom and round at the top.

87. *Iney rinan:* "His/Her Mother," (and *Amey Rin* "His/Her Father") depending on the sex of their oldest child is an earlier Manobo form of direct address to one's spouse, which has been replaced today by *Amey Begen/Sihem* "Father of Begen or Sihem" (proper names for a son/daughter), which now serve as terms of reference.

"Melevawan uvag," kahi pè aa te meritan, "si Amey rinan ini ne, maan la se ebpegumpaten din pà maa ini se egked-ulaula ta ini," kahi pè ma te meritan, "te wey egked-ulaula ta en ma iyan ini?" kahi pè ma te meritan.

"Ih," ke sika hungutan, "Iney Rinan, kenà ku ini ibpegumpat su kema lilingey ke pè ma iya perem. Belahad keykew su ebpenungit ad mulà," kahi pè ma te hungutan. "Kuwa ke pè be mulà," ke sika hungutan pè ma, "su emey imbe iyan. Wà ke pà maa se ebaluy ne emey se kerut."

Midlilingey ini se meritan ne engkey ve iyan te peperinà kayi te linepet. "Iney," sika meritan pè ma, "benar kew en iya maan, Amey Rinan, kenà ka egkahikahi," kahi pè ma te meritan.

"Su nesirà ki ves iya vuwa te memeresen ne etew," kahi pè ma te hungutan ini.

Kayi te pà egkehiya te menge raha ini wey ensi Tulalang ini se ini te teleytayan. Kahi pà ma te kenakan te Nepenembù ini ne, "Iyan egketahù te hinawa ku," kahi pè ma te kenakan te Nepenembù, "te edlaus ki en," kahi pè ma te kenakan te Nepenembù, "su iyan mepiya ke mehaan ki ne ebpekeuma," kahi pè ma te kenakan te Nepenembù.

Migkuwa kew kun maa ini ne,
med-ipanew kew en maan, Tulalang.

Ne ke si Tulalang pè ma ne, "Iyan ke embe imbe lavew metau," kahi pè ma ni Tulalang, "ke endei ki en edtaman, su warà embe imbe mulà arà pepaleng ku ke endei ki en ebpesinaru," kahi pè ma ni Tulalang.

Hane, wey kew en kun be med-ipanew en ne wà kew rè kun ini mekebpira
ne nekeuma kew en kayi te kewayan,
nekesampew kew en.

Wey mekita kayi te raha te kewayan ini se menge raha ini ne mibpenaug en ini se raha te kewayan ne migeweran din en ini se esawa ni Tulalang. "Meambe," ke sika kuwa pè ma ini meritan ini, "ke ini pà ne nekehemew ka, Bai?" kahi pè ma te kewayan ini.

"He's overdoing it," said the woman, "*Amey Rinan,*[88] here, and how could he make light of what we're doing," said the woman, "when what we're doing is because of our circumstances?" said the woman.

"*Ih,*" said the old man, "*Iney Rinan,* I'm not making light of it, for if you'd only look over your shoulder here. It's up to you, but I'm going to go ahead and eat now," said the old man. "It's you, on the other hand, who are making light of it," said the old man, "because this is really rice. You'd never think of wild yams turning into rice."

This woman then looked back and what should it be but identical to wrapped packages of cooked-rice. "*Iney,*"[89] said the woman, "it's true what you said, *Amey Rinan,* don't talk too loudly," said the woman.

"For we are being observed by immortal beings,"[90] said the old man.

Now we will talk about the young women and Tulalang's party on the bridge in the sky. Said the young man of Nepenembù, "What I have in mind," said the young man of Nepenembù, "is that we must proceed now," said the young man of Nepenembù, "for it would be good if we could arrive soon," said the young man of Nepenembù.

You then proceeded,
you are now setting out again, Tulalang.

Said Tulalang, "It's you alone who knows," said Tulalang, "where we are now, because I haven't the least idea where it is we are headed," said Tulalang.

Take note, and so you are travelling along and before long
you arrived there in the place of the bamboo,[91]
you finally reached it.

When the woman[92] of the place of the bamboo saw these young women, then this woman of the place of the bamboo came down and held the wife of Tulalang. "Why," said the woman, "is it that only now you are coming home, Princess?" said this one of the place of the bamboo.

88. *si Amey Rinan:* although the woman's comment occurs in the third person and not as a form of direct address to her husband, it is marked by si "person marker" indicating its use as a proper noun.

89. *Iney:* an exclamation expressing surprise and emotion.

90. *memeresen ne etew*: from *desen:* "strength, hardness" is a term for a hierarchy of "immortal beings, cosmological deities."

91. *Kewayan:* a thorny bamboo, *Bambusa spinosa.*

92. The narrator uses *raha:* "young unmarried woman" in this sentence; however she later changes it to *meritan:* "a married woman" in subsequent references to the woman of the place of the bamboo.

"Ew," ke sika raha pè ma ne, "ini pad iyan, Inà," kahi pè ma te raha ini, "ne nekehemew a ini," kahi pè ma te raha, "su ini imbe ke egkehiyen ku ne nepekeiran a," kahi pè ma te raha.

"Ew, tì," ke sika kuwa pè ma meritan, "ne kenà ma arà pekaid su betasan te etew," kahi pè ma te raha ini, "se embiya edtaman en ke keeetawi," kahi pè ma te meritan ini, "ne ebpekeesawa ki en iya, Vai," kahi pè ma te meritan. "Ne iyan be kayi te kediey," kahi pè ma te meritan, "se pemenayik kew en," kahi pè ma te meritan, "su ebungbungen ku pà sikiyu te lana te Ineneew," kahi pè ma te meritan ini,

"su kenà edtikà," kahi pè ma te meritan,

"ini ke langun ne sikami ini ne ini te rivevawen," kahi pè ma te meritan,

"su kenà embe iya egketikà

se ngareg niyu ini te ludneanen," kahi pè ma te meritan.

Medwaleng kew ini ne endei kayi te humawan ini ne rutun kew med-itindeg. Midlusud ini se meritan ini ne kua ini se butul, lihawang ke en maan ne meritan. Kebpekelihawang kayi te meritan ini ne mid-uvey en kayi te ki Tulalang ne mibungbung din en ini se ulu ni Tulalang. Ne wey rin en be iya impemedlakitlakit en kayi te langun ini ne nekeuma ini ne mibungbung din en. Ne wà dà mekebpira ne nepasad en langun dan en ne nevungbung en kayi te lana te Ineneew ini. Hane wey kew en be nepasad en ini....

Ke sika meritan pè ma ini ne, "Tehaad ne nepasad kew en," kahi pè ma te meritan, "ne ini rè be ke peneylù," kahi pè ma te meritan, "ne ibpemunas," kahi pè ma te meritan ini ne ne diyà te kewayan ed-ubpà. Hane, huna su nepasad kew en ini ne migkahi en ini se meritan ini ne ed-ubpà diyà te kewayan ne, "Tehaad ne nepasad ku en sikiyu te ebungbung te lana te Ineneew," kahi pè ma te raha ini, "ne ebpendiyà ki pè be maan te babù niyu arà," kahi pè ma te meritan. "Dutun ki pè be maa ebpesinaru," kahi pè ma te meritan, "su iya mepiya ne edlaus ki en

"Well," said the young woman, "it's only now, Mother," said the young woman, "that I've come home," said the young woman, "for now I will tell you that I am ruined,"[93] said the young woman.

"Well, *ti*," said the woman, "that's not being ruined, for it's natural for human beings," said the woman, "when we are full grown," said the woman, "that we get married, Princess," said the woman. "And what I now have in mind," said the woman, "is for you to come up into the house now," said the woman, "so that I can pour *Ineneew*-oil[94] over your heads," said the woman,

"for it cannot be endured," said the woman,

"by us who are here in the upperworld," said the woman,

"because it's really not bearable—

that odor of you from the lower world," said the woman.

You are proceeding up the house ladder now, but right there on the doorsill you remain standing. The woman went inside and is getting the bottle, you are now coming out again, woman. As soon as the woman was outside, she went over and poured it on the head of Tulalang. And then she continued pouring it on the heads of all who had just arrived. It wasn't long before all of them had *Ineneew*-oil poured over them. Take note, when you had finished....[95]

Said the woman, "Since you are all finished now," said the woman, "here is a kerchief,"[96] said the woman, "to wipe off with," said the woman who lives in the place of the bamboo. Take note, when you were all finished, then the woman living in the place of the bamboo said, "Since I have now finished pouring *Ineneew*-oil over your heads," said the woman, "we must go now to your aunt's[97] place," said the woman. "We have to visit her also," said the woman, "so it would be good for us to proceed now

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93. *nepekeiran a:* "I'm ruined," from *kaid:* the action of being brought to calamity by a person's strong desire to do something (in this case, Tulalang's desire); the desire is believed to be of supernatural origin.

94. *Ineneew*-oil: is referred to in Manobo epic, legends and narratives as a holy oil given to the families of their Manobo epic heroes Agyu and Tulalang by the *diwata*-deities. One of its functions, when poured upon the head, was to remove the earthly odor of human beings.

95. Sentence left uncompleted by the narrator.

96. *peneylù*: the Ilianen Manobo phonological equivalent of the Cebuano *panuylu* "a kerchief consisting of a square of cloth that is folded triangularly and worn around the head.

97. *babù:* "aunt" is explained by Manobo folk etymology as having been borrowed from their Maguindanaon neighbors; it occurs in Manobo song and oral literature, often used interchangeably with the term *ayà:* "aunt."

su edumaan dey embe iya sikiyu ini," kahi pè ma te meritan. "Kepesangan kew en imbe an nevenar, Bai, ki Anù."

"Wey," ke si Tulalang, "iyan en lavew metau," kahi pè ma ni Tulalang, "ke sikiyu ne menge lukes ke engkey en se taman ne kebpepekaid niyu kenami," kahi pè ma ni Tulalang.

Hane, wey kew embe meduma embe maa kayi te meritan ini ne ed-ubpà te kewayan medlaus kew en maa kayi te ed-ubpaan kayi te bulan. Diyà kew pà te lama ne midsulew en ini se meritan ini, ini te bulan. Ke sika bulan pè ma ini ne, "Ensi Anù?"

"Ew, sikami," ke si Tulalang pè ma.

Medlihawang en ini se meritan ini, ini te bulan ini. "Pemenayik kew," ke sika kuwa pè ma ini meritan.

Pemenayik kew en maan. Nekesampew rà maan ini ne ke sika meritan pè ma ini, "Itindeg kew pà duen," kahi pè ma te bulan ini, "su ebungbungen ku pè maa sikiyu," kahi pè ma te meritan.

Midlusud en maa ini se bulan kayi te ed-irahaan din. Kua se lana maan ini ne midlihawang en maa ini se meritan ne nekeuma ke rà kayi te en ki Tulalang ne mibungbung nu en maan. Ne wey nu en be maa ieneb en kayi te menge anak nu ini ne nekeuma. "Engketà be imbe arà," ke si bulan pè ma ne, "ed-entusan te en be imbe ini, Anù, Vai," kahi pè ma te bulan, "su mepasang embe iya nevenar," kahi pè ma te bulan, "su neuhet en be rema arà ne werà ku en neveyai en ini," kahi pè ma te bulan, "an se amey niyu," kahi pè ma te bulan. "Na ini pà iya vuwa," ke sika kuwa pà ini bulan, "ne ebpeked-uma key maan keniyan," kahi pè ma te bulan. "Ne kuwa kew embe," ke sika bulan pè ma, "su sambì kew pè be te belegkas niyu," kahi pè ma te bulan, "su ediridsu ki en," kahi pè ma te bulan. "Ne ed-ipanew ki en, su ebpeseyuwan ta," kahi pè ma te bulan, "se midtengkiri maan ayan se amey niyu," kahi pè ma te bulan.

Nekahi rà edutun,
ne migkuwa nu en maa te belegkas ini se menge etew ini.
Mibevelegkas kew en
midsambì kew en maan.
Endei kun se meraatey en ne impemenimbag en diyà te senge sendihan.
Mibpilì niyu rà imbe iya ke midait te lawa niyu.

Ne kepasad kew ini ne ke si Tulalang pè ma ini ne,

because we will accompany you there," said the woman. "You must be really suffering (from the heat), Princess, along with Anù and companions."

"All right," said Tulalang, "the ones who know best," said Tulalang, "how to protect us from harm are you old folks,"[98] said Tulalang.

Take note, and so you are now accompanying the woman who lives in the place of the bamboo in proceeding to the home of the moon. When you were still out in the yard the woman looked out, this moon. Said the moon, "Anù and companions?"

"Well, it's us," said Tulalang.

This woman is coming out, this moon. "You come up the house-ladder now," said the woman.

And so you are now going up. Upon reaching the doorsill the woman said, "Stay right there," said the woman, "for I must first pour oil on your heads," said the woman.

The moon then went back inside and to her bedroom. The woman is getting the oil and then went back outside again, and as soon as you had reached Tulalang and companions you are pouring it on his head. And then you are pouring it on your children who have just arrived. "There now," said the moon, "we have to endure this (heat of the sun), Anù, Princess," said the moon, "but it is really very difficult," said the moon, "so it has been a long time now that I haven't gone to visit," said the moon, "your father (the sun)," said the moon. "Now this might be the time," said the moon, "for us to meet again," said the moon. "So you get ready now," said the moon, "because you must first change your clothes," said the moon, "for we must go directly there now," said the moon. "And we will set out at once because we must be there in time," said the moon, "now that your father has changed position to a side view,"[99] said the moon.

Having said that,
you are now taking out clothes for these people.
You are now changing your clothes again.
Whatever isn't suitable you are throwing over there in the corner.
You selected only what suited your bodies.
When you had finished Tulalang said,

98. That is, from the heat of the sun who is Tulalang's new father-in-law.
99. *midtengkiri:* a side-view rather than facing someone.

"Belahad embe lavew keniyu, Babù," kahi pè ma ni Tulalang,
"ke engkey en se keniyu ne egkepegitung.
Su siaken be ini, ne warà mata ku ne warà telinga ku," kahi pà ma ni Tulalang.
"Su edtengteng e rè be iya keniyu
ne ebpemineg e rè be iya," ke si Tulalang pè ma, "keniyu."
"Tì, uya," ke sika vai te bulan, "nekepasad kew te mibevelegkas ini."
Ne ke sika kenakan pè ma ini te Nepenembù ne, "Menu, Babù, ed-ipanew ki en ma ruwa?" kahi pè ma te kenakan.

"Uya," ke sika kuwa bulan. Wey kua kayi te bulan maa ini se peneylù ne wey rin pemedtukira ini se menge anak nu. Iya primiru ne miduwalan nu ne si Tulalang ne arà pà ne neketundug ini se etevey ni Tulalang. Intundug ini se pekayan ni Tulalang. "Engketà arà," kahi pè ma te vai ini, "ne apey rè be ke egkememewri kew, Bai, su sikiyu en iya ke edlukeslukes dutun," kahi pè ma te bulan. "Ini ve imbe, Vai," —egkuan din ini se etevey ni Tulalang—, "embiya ve imbe ebpelingguma ke en," kahi pè ma te Bai, "ne ikuwa nu ve italeb kayi te buked nu ini se peneylù ini," kahi pè ma te bulan.

Hane, nekepasad ini ne ke sika kuwa pè ma bai ini, "Ne kuwa ke embe tundeg kew be kedì," ke si bulan ini, "su ed-ipanew ki en." Wey kew embe med-ipanew en ne Bai ini, ne wà kew rà mekebpira ne ebpelingguma kew en imbe iya kayi te ed-ubpaan kayi te andew.

Migkahi en ini se bulan te,
"Kelimùlimù keykew, ne malù ne penelipempena se raman nu utew," kahi pè ma te bulan ini,
"su egkeyiruwan ini se menge anak ta ne edlambas keykew," kahi pè ma te bulan.
"Su embiya ebpengunutan nu ayan se raman nu," kahi pè ma te bulan,
"ne mekeyiruwiru se anak nu," kahi pè ma te bulan.
"Merelag se anak nu ne ebpekekita keykew," kahi pè ma te bulan,
"ke embiya ebpengunutan nu nevenar ayan se kuwa nu raman," kahi pè ma te bulan.

"Nè, Anù," kahi pè ma te bulan, "ne diridsu kew," kahi pè ma te bulan ini, "su apey niyu mekita se amey niyu," kahi pè ma te raha ini.

Arà embe iya rema se wey kew embe iya med-ipanew en, ne matag kew ed-ipanew,
ne iring en ma te egketutung en ini se peka kayi te etew ini.
Su embiya ma se pekayan ni Tulalang wey ini se etevey ni Tulalang,

"It's now up to you, Aunt," said Tulalang,
"whatever you think is best (is what we'll do).
For as for me, I have no eyes and no ears," said Tulalang,
"for I will only be looking to you
and I will simply be listening ," said Tulalang, "to you."

"*Ti*, all right," said the queen moon, "you have finished now with dressing."

Then the young man of Nepenembù said, "How about it, Aunt, are we going now?" said the young man.

"Yes," said the moon. And so the moon is getting kerchiefs and is giving them to each of your children. The first one that you handed one to is Tulalang and the next was the sister of Tulalang. The one after that was the right-hand man of Tulalang. "There now," said the queen (moon), "even if you are the last one, Princess,[100] you are all children of that one (the sun)," said the moon. "This, Princess,"—she is speaking to the sister of Tulalang—, "when you arrive," said the queen (moon), "you take this kerchief and cover your face with it," said the moon.

Take note, when the queen (moon) had finished saying that she then said, "Now follow me," said the moon, "for we will set out now." And so you, Queen and companions, are on your way now and it didn't take long before you are about to arrive at the place of the sun.

Said the moon (to the sun),
"Please, you must gather together your rays of light," said the moon,
"because our children coming to visit you are to be pitied," said the moon.
"For if you shine your rays out in front of you," said the moon,
"then your children are to be pitied," said the moon.
"Few of your children will be able to see you," said the moon,
"if you shine your rays of light out in front of you," said the moon.

"Come on, Anù," said the moon, "continue on," said the moon, "so that you can see your father," said the woman.

And that's what was done as you are continuing on your way, and even though you are continuing on,
it seems like the backs of these people are being burned.
As for the right-hand man of Tulalang and the sister of Tulalang,

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100. *Bai:* "Princess" in this sentence refers to the princess married by Tulalang. While *Vai* "Princess" in the immediate following sentence refers to the sister of Tulalang, as the narrator clarifies for her audience.

ne enduen te kednanam niyu te neunturan te apuy ini se menge peka niyu
ne purù kayi te menge etew ini.

"Na," ke si Tulalang pè ma ne, "Vai, antus kew en lavew," kahi pè ma ni Tulalang.

Ne bensahan iya kayi te bai te bulan ini, bensag ini se bulan ini te, "Kelimùlimù ne tengkiri ka su egkeyiruwan se anak nu ne edlembas keykew," kahi pè ma te bulan. Hane, nekevulug dà kun iya mulà mebpinuu ini se andew.

"Arà pè be imbe mulà," ke sika bulan pè ma, "warà bes iya mulà rantek nu ayan. Egkehiyen te en," kahi pè ma te bulan, "te kenà ka utew ebpengunut te kebpeniruwang nu," kahi pè ma te bulan,

"su iyan egkeyiruwan ke anak nu
ne iyan pad ebpekekita keykew," kahi pè ma te bulan.

"Merelag be imbe se anak nu
ne ebpekekita keykew," kahi pè ma te bulan.

"Lendig ke en imbe iya perem," kahi pè ma te bulan,
"tengkiri ke en."

Ew, wey ura mibpehunlemaan en si Tulalang, ne iyan nepelemanan kayi te menge etew ini te nekepinuu ran en diyà te lama su kenà dan en edtikà te meinit nevenar.

"Suhat embe, lived ke en," kahi pè ma te bulan,

"ulì ke en diyà te ed-irahaan nu," kahi pè ma te bulan,

"su egkeyiruwan en si Anù," kahi pè ma te bulan.

"Embiya iyan nu rà egkuan se ibpenihì nu rà dut te menge anak nu, ne kenà nu ma ruhaya ebpenihii
se menge anak nu," kahi pè ma te bulan,

"su tengtengi nu rè ma," kahi pè ma te bulan.

Iyan din la nepengkusan ini se neketengkirì ini se bulan ini. Neketengkirì ini se andew ini su kuwa ke ma mulà kayi te bulan ini ne edrehiven en ma se ebpemensag ini te kuwa ini bulan.

"Na," ke sika andew pè ma ne, "tehaad ne nekeuma kew en, Anù," kahi pè ma te andew, "ne pemenayik kew en," kahi pè ma te andew.

"Ini rè be se igkemutu ku se igkeyiru ku en iya perem," ke sika andew, "se menge anak ku.
Su tembù ma perem ebpekepemenayik ke menge anak ku kayi te kediey," kahi pè ma te andew,

"su egkelimengawan ded perem,
ne iyan ku en ma igkeuru se embiya edsinaru a riyà te kandan ne baluy ne ibpatey a nikandan," kahi pè ma te andew.

you felt like fire was riding on your backs
and on the heads of you people here.
"Now," said Tulalang, "Princess, you must endure it," said Tulalang.
And the queen moon is shouting, the moon shouted, "Please turn your face to one side because these children of yours who are coming to visit you are to be pitied," said the moon. Take note, it was of no use, this sun instead is remaining seated.
"Well it's of no use," said the moon, "you don't seem to have any sense. I'm trying to tell you," said the moon, "not to keep looking out your window," said the moon,
"for the ones to be pitied are your children
who are trying to see you," said the moon.
"Very few of your children
will be able to see you," said the moon.
"If you'd only go to the corner," said the moon,
"turn your face away now."
Well, and so out in the yard are Tulalang and companions, but these people in the yard have had to sit down there in the yard because they can't bear the intense heat.
"That's enough, go back now," said the moon,
"go back to your bed," said the moon,
"because Anù is to be pitied," said the moon.
"If what you're doing is simply testing your children,
then you don't need to test your own children," said the moon.
"for just look at them (they're to be pitied)," said the moon.
In the end the moon turned away. The sun then turned its face away because you had paid attention to this moon who had now lost her voice from shouting.
"Now," said the sun, "since you have now come, Anù," said the sun, "then come on up," said the sun.
"This is the only thing I worry about—my wanting to pity," said the sun, "my own children.
For the reason for having my children come to visit my place," said the sun,
"is because they are still lonely for me,
but what worries me is that if I face them directly then I will be the cause of their death," said the sun.

"Kayi rè bes iya vuwa," kahi pè ma te andew, "ke embiya edlineb ad," kahi pè ma te andew.
"Embiya edsinaru a riyà te kandan ne egkerasey en utew iya maa.
Ne ebmemenu e be vuwa mulà," ke sika andew pè ma, "te embiya limù ku rà
ne warà en meamin te lawa ku," kahi pè ma te andew,
"te limù ku te menge anak ku?" kahi pè ma te andew.
"Ne antus kew en lavew
su ebpekesinaru e red iya maa,
su egkeyiru e red iya perem keniyu.
Iyan dè be," ke sika andew pè ma te,
"tehaad ne midlembas kew kayi te kediey," kahi pè ma te andew,
"ne sunud kew en," kahi pè ma te andew.
"Tehaad te sikuna en iyan, Anù, se neketikà
ne nekekita kayi te anak ku ini
ne upiani nu en lavew," kahi pè ma te andew.
Iyan ku rè be ebuyuen keniyu," kahi pè ma te andew,
"ne iyan ku rà ebpeketuenan keniyu," ke sika andew pè ma,
"ne embiya ebpekebmutu kew," kahi pè ma te andew,
"ne kenà niyu puruwi se hinawa niyu," kahi pè ma te andew,
"su ambit kew te Eleteala," kahi pè te kuwa ini andew.
"Su ayan imbe se egawed dut te sikita," kahi pè ma te andew.
"an be imbe an se kenà niyu limpangi," kahi pè ma te kuwa ini andew.
"Na ulì kew en," kahi pè ma te andew, "su utew ne egkerasey kew," kahi pè ma te andew.

Arà en ma iya rema se nekahi rà kayi te andew ini se ebpeulien dan ne ke si Tulalang pè ma ne, "Iyan din embe egked-ulaula ini Anggam," kahi pè ma ni Tulalang te andew, "se tehaad te nevalak dey sikiyu," kahi pè ma ni Tulalang te andew,

"ne peketendanga e ve imbe nikiyu," kahi pè ma ni Tulalang,
"tendanga a nikiyu te merukilem se meandew," kahi pè ma ni Tulalang.
"Warà bayàbayà ku te epiya engkey ne egked-ulaula ku," kahi pè ma ni Tulalang,
"su sikiyu ke metau."

"It would probably be all right," said the sun, "if I would set," said the sun.
"If I face them directly then they will really suffer.
And what shall I do now," said the sun, "so that when it comes to my love
it won't simply be demonstrated by my body," said the sun,
"in loving my children?" said the sun.
"However you will still have to endure me
for I will still have to face you (at times),
but I really pity you.
And so," said the sun,
"since you have visited me here," said the sun,
"return home now," said the sun.
"Since it is you, Anù, who has had the courage
and have taken notice of my daughter,
you take good care of her," said the sun.
"What I am asking of you," said the sun,
"what I would have you know," said the sun,
"is that when you are worried," said the sun,
"then you must not think of yourself alone," said the sun,
"but you must call out to God,"[101] said this sun.
"For that is the one who controls[102] us," said the sun,
"that is the one you must not forget,"[103] said the sun.
"So go home now," said the sun, "because you must really be suffering," said the sun.

And that's also what was done—what was said by the sun that they should go home because Tulalang said, "What's to be done now, Uncle," said Tulalang to the sun, "is that since we have now met you," said Tulalang to the sun,

"you must now direct me," said Tulalang,
"you direct me night and day," said Tulalang.
"No harm will come to me in whatever I do," said Tulalang,
"because it is you who is in control."

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101. *Eleteala:* "God." Of the Manobo subfamily of Philippine languages, Ilianen Manobo is the only language group employing this term for God. (Compare Maguindanaon *Awllahu Taala* "God"; and Maranao *Alahotaala* and *Alataala* "God.")

102. *egawed*: "to hold onto, be in control of."

103. *kenà niyu limpangi*: "don't you omit, neglect, forget," is also explained by Manobos as a term borrowed from their Maguindanaon neighbors.

Migkahi en ke andew ini te ke sika andew pè ma ini ne, "Nesesangan en arà, Anù, asal ini rè be imbe se ibevaney ku," ke sika andew, "te baher ka pengeningeni," kahi pè ma te andew. "Ini ne arà be imbe arà," ke sika andew pè ma ini, "ne epiya ve engkey en se egked-ulaula nu," ke sika andew pè ma ne, "egkeluwas nu," kahi pè ma te andew. "Na ulì kew en," ke sika andew, "su utew ne egkepesangan kew," kahi pè ma ke andew.

Tì, arà dè la se nekahi ne mid-ulì en ensi Tulalang. Nekeuma kew, Tulalang, ini riyà te pehinged niyu ne ke si Tulalang pè ma ini ne,

"Iyan ku rè be imbe ibevaney keniyu," kahi pè ma ni Tulalang,
"ke langun ne menge suled ku,
se anak ku," kahi pè ma ni Tulalang,
"ne iyan niyu ve kenà limpangi," kahi pè ma ni Tulalang,
"ne arà se nekahi ni Anggam arà," kahi pè ma ni Tulalang,
"ne kenà te kun edlimpangan te ed-ambit," kahi pè ma ni Tulalang,
"se Kerenan."

Ketà dà taman.

The sun then spoke, said the sun, "That's right, Anù, but this I am telling you ahead of time," said the sun, "that you must be strong in praying," said the sun. "This is the best thing," said the sun, "then whatever happens to you," said the sun, "you will be saved from harm," said the sun. "Now you must go home," said the sun, "for you will have to suffer too much here," said the sun.

Ti, as soon as he said that, Tulalang and companions went home. When you arrived, Tulalang, there in your own place then Tulalang said,

"What I have to tell you ahead of time," said Tulalang,
"all my relatives, my nephews and nieces," said Tulalang,
"is something that you are never to forget," said Tulalang,
"and that is what was said by Uncle there (in the sky),"[104] said Tulalang,
"that we are not to forget calling out," said Tulalang, "to the Lord."[105]

That is the end.

104. *arà*: "there, far distant from speaker" accompanied by the narrator's gesture denoting the sky.

105. *Kerenan*: a term denoting the "creator of the world."

6. Ke Gungutan

Hane riyà te pè ma te gungutan. Ini se gungutan ne midsiveysivey. Warà ma kekehiyen kayi te gungutan ini su warà ma ruma rin. Endei rè ma se egkepegitung din ne arà dà se ed-ul-ulaan din. Hane iyan gelevek kayi te gungutan ne ebpemula te suli, kesilà, wey menge biasbias ne

6. The Hermit[1]

AT1319D Mistaken Identities. Principal motifs are: E712.7. Soul [life] hidden in bottle; G551.3.1. Rescue of children [prisoners] from giant by hero [hermit].

This narrative is drawn from a rich cycle of humorous Manobo narratives which have been classified by Aarne and Thompson's index of folk literature as "Numskull stories." (See *The Types of the Folktale,* Helsinki: 1964.) The majority of the narratives in the Manobo cycle centers around the family of Welu, rather than that of the gungutan.

For a variant of this narrative type, see "Pedro Urdemales Cheats Two Horsemen," in *Folktales of Chile,* Univ. of Chicago Press, pp. 219-114. And for a Manobo narrative where it is the gungutan (rather than a giant) who rejoices over his luck in "having found a child," see E. Arsenio Manuel, *Upland Bagobo Narratives,* Univ. of the Philippines, Quezon City:1962, 520-522.

The story was recorded in August of 1984 as narrated in Ilianen Manobo by Mrs. Mengsenggilid. It was tape-recorded and translated into English by Hazel Wrigglesworth of the Summer Institute of Linguistics.

Take note, there we are now with a hermit. This hermit lived all alone. There was no one to talk to the hermit because he had no companion. Whatever he happened to think about, that is exactly what he does. Take note, that which was the work of the hermit was to plant taro,[2] sweet potatoes,[3] and many kinds of seasoning herbs:[4] like onions,[5]

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1. *Gungutan:* is explained by Ilianen Manobo folk etymology as an aged, unmarried man who lives alone in seclusion, a hermit.

2. *suli*: the taro plant and its tubers, *Colocasia esculenta.*

3. *kesilà:* generic for sweet potato, *Ipomoea batatas.*

4. *peninù*: seasoning herbs as onions, garlic, and lemon grass.

5. *ganda*: generic for onions, garlic, and similar plants; specific for *Allium tuberosum*, a small onion-like plant used for flavoring.

edsusunan te peninù, iring te ganda, bawing, tandlad, merukuy wey ruma pà ne menge peninù.

Hane,
tuus te egkeinesa ini se gungutan te helevek din
su kayi en ebpatey ke andew te peka rin.
Kenà en egkeheram kayi te gungutan se meinit wey kegkevitil din.
Ed-ulì ka ne Gungutan diyà te valey nu ne ebpenamsam ke rè
be su merukilem en.

Iring ma te eberveriyungen ne alat te terenikep ini se gungutan ne ebpeginatur te kegkaan din te uman en iya gewii.

Hane,
senge keendawan ne mid-imeley ka, ne Gungutan.
Igenat te meselem ne mid-id-irahà ka se gungutan.
Hane gewii nu te ed-id-irahà
ne neavit te mata nu se bunuwit nu riyà te atep.
Nekita nu rà ne Gungutan se bunuwit nu, ne nepegitung nu en
se edtepad ka riyà te dekelà ne wayig su ebpemunuwit ka.

Hane, arà dè da iya se nesuvà te pikiran nu ne Gungutan ne mibperus nu se bunuwit ne mebpemenaug. Hane warà ka utew meluhat se ed-ipanew, ne Gungutan, ne edtepad ke en kayi te lawa te wayig.

bawing-herb,[6] lemon grass,[7] merukuy,[8] and other kinds of seasoning.
Take note,
as proof of the eagerness of the hermit to work,
he remained in the fields until sundown.[9]
The hermit didn't feel the heat (of the sun) or hunger.
You[10] would go home, Hermit, to your house feeling your way along because it was already dark.[11]
And then the hermit would busy himself[12] in preparing his food every day.
Take note,
one day you rested, Hermit.
Beginning in the morning you lay down, Hermit.
Take note, as you lay there,
your eye caught sight of the fishing rod and line[13] up in the roof.
As soon as you saw the fishing rod and line, Hermit, you thought you would go down to the big river to go fishing.

Take note, your thoughts were all ready there upstream,[14] Hermit, as you reached for your fishing rod and line and are going downstairs. Take note, you didn't get tired from walking, Hermit, and you are there now on the river bank.

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6. *bawing*: an herb, *Hyptis suaveolens*, the leaves of which are used for flavoring stews. A tea made of the root is given to women in childbirth to hasten delivery.

7. *tanglad*: lemon grass, *Andropogon citratus*, used in flavoring meat. It is also used as a poultice.

8. *merukuy:* mint, *Mentha arvensis*, used as a flavoring for meat or vegetables.

9. *su kayi en ebpatey ke andew te peka rin:* literally "the sun died on his back" before he finished work in the fields.

10. To enliven the imagination of her audience, a Manobo raconteuse draws heavily upon a shift to the second person "you" to identify with a story-participant on stage. (For further discussion see Wrigglesworth, "Manobo Storytelling," pp. 229-231.)

11. A master narrator does not want her listeners to miss a single crucial point in her story. As an effective rhetorical device she employs paraphrase or carefully-metered couplet, triplet, and quadruplet stanzas to tautologically underscore a surface structure peak which she does not want to go by unnoticed. (For further discussion see Wrigglesworth, Manobo Storytelling, pp. 238-241.)

12. *Iring ma te eberveriyungen ne alat te terenikep*: literally "like the constant turning of a fishing weir (by a woman) trying to catch fish."

13. *bunuwit:* a fishing rod with hook and line.

14. *arà dè da iya se nesuvà te pikiran nu*: literally "at that your thoughts went upstream."

Neketepaq ke rà ne Gungutan ne mibpenlangulangu ka ne nesirà nu se melumpayà ne vatu ne ketà ke en mebpinuu. Hane midwaleng ka ne ibpeampil se kavir kayi te sineruwan nu. Ne arà pè be ne midsikep nu ne mibmamà ke en. Nekepasad ka se ebmamà ne ey-eyuna se bunuwit ne epani ne arà pà ne in-antug. Hane egkeselekawan ka ne Gungutan su matag ed-eg-ehawa te pait ke epan nu ne kenà ka ma ebped-utel.

Hane, malù en egkesegseg te keepunan. Engkey pè be ne Gungutan se ebpemineg ka ne egurentung se kayu. Ne wey ka meandek se Gungutan su merani en. Hane wey mekepengupung-upung se Gungutan ne nekerahurahu nekeetumpil te levut te kayu. Kenà ma egkealang-alang se egurentung ne kayu ne kayi iya ebpesinaru te keykew ne Gungutan. Hane ketà ne tuus te nelusuran te andek ini se gungutan su mekeapet ne mekeapet kayi te wayig. Ne mekerulugdulug se edlangkeb diyà te menge luyung te kayu. Netaman ne nerebmusan dè be te purù te kayu ini se gungutan ne midlangkeb. Ne inlayanglayang ma te kerker se gungutan ini.

Hane mibensag si Ulagtelinga te, "Amey rin," ke sikandin pe ma, "ne neuntungan a te anak ku," ke si Ulagtelinga. Hane nekahi rin dà arà ne migeweran din ini se gungutan. Ne ketà pè be iya se iring ma te midrawak ne keliyawa ini se gungutan. Migkahi en si Ulagtelinga te,

"Egkevitil ves buwa ini se vatà, Amey rin," ke si Ulagtelinga,
"edtilandeng ad ed-ulì
su kalu ke egkevitil ini se vatà."

You went into the water, Hermit, and you were looking around when you noticed a flat rock and there you are sitting down.[15] Take note, you then proceeded to transfer your basket[16] from your back to here in front of you. With that you put your hand inside it and took out a chew. After you had finished chewing, you baited your line and threw it in. Take note, you are startled, Hermit, because it is only grabbed at by a pait-fish[17] and you cannot catch anything.

Take note, it was now far along in the afternoon. What then, Hermit, should you hear but the falling of large trees. And so you became afraid, Hermit, because it is getting closer now. Take note, and so you are stooping down, Hermit, and quickly hiding yourself behind the trunk of a tree. But the sound of falling trees doesn't stop and it is headed toward you, Hermit. Take note, and to show how fear had entered this hermit he kept jumping back and forth in the water. Then he bent down, prostrating himself behind the roots of the trees. After a while the falling trees were almost hitting the tops of the trees where this hermit was stretched out. And the hermit now trembled with fear.

Take note, Ulagtelinga[18] shouted to her husband, "Amey rin,"[19] she said, "I am lucky to have found a child," said Ulagtelinga. Having said that she grabbed hold of this hermit. At that it was like the screech of a hornbill what came from this hermit. Said Ulagtelinga,

"This child is probably hungry, Amey rin," said Ulagtelinga,
"I'll go right home now
for perhaps this child is hungry."

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15. In order to heighten the vividness of certain events in her story, the Manobo narrator shifts her surface-structure tense from past tense to the "Dramatic Present." (For further discussion see Wrigglesworth, "Manobo Storytelling," pp. 231-233.)

16. *kavir:* a small basket woven from badtek (Schizostachyum diffusum and Schizostachyum dielsianum).

17. *pait*: a small bitter-tasting fish.

18. *Ulagtelinga*: from *ulag* "wide" and *telinga* "ears."

19. *Amey rin*: literally "His/her Father (and His/her Mother) depending upon the sex of their oldest child is an earlier Manobo form of direct address to one's spouse which seems to have been replaced today by *Amey/Iney ni Promin* "Father/Mother of Promin" (proper names for a son/daughter) which also serve as terms of address.

"Wey, uya," ke se eregasi ne meama. "E, Iney rin," ke sikandin, "intengan te kun ayan se vatà ne netuen nu?"

Mibpengirek ni Ulagtelinga ini se gungutan te ed-ebpet kayi te esawa rin. "Ih," ke se eregasi ne meama, "meambe ke paras te lukes en ne reisek pè ma uvag?" Midwaleng se eregasi ne pemespesela se ulu kayi te gungutan.

Hane embiya pè ma se gungutan ini ne dekelà ma ne kegkerkera ne merasirasi se kebpekeperekperek din su gerahera rin ke ebpidsaen en ke ulu rin dut eregasi.

"Iyan ku rà igkeinuinu," ke se eregasi, "ne paras ini te lukes en ugaid ne kayi ma iya maa te nevuluhan utew ini ne etew," ke sikandin pe ma.

"Ih, ih," ke si Ulagtelinga, "biasbias se edlelahen te meambe ke reisek pè be ke lukes en."

"Ini" ke se eregasi, "se ruen uvag sumpà din wey warà duma te ngipen din," ke se eregasi.

Hane embiya pè ma ini se gungutan ne iring en ma te kerker te pispis te kegkeandek din.

Migkahi en si Ulagtelinga te, "Keyru, Amey rin, suhati nu en te ebuley," ke si Ulagtelinga, "su kenà pà egkelayam keykew. Iyan tumù," ke si Ulagtelinga, "se ed-una ad ed-ulì su ebevugbug a," ke si Ulagtelinga, "te ibpekaan ku kayi."

"Wey ke en ma," ke se eregasi, "su ed-amìamì e pà te mehaan su egkeeyaman a rema, Iney rin," ke sikandin.

Hane nerineg kayi te gungutan te ed-em-emien pè bes ne midrawak en maa.

"Ye," ke si Ulagtelinga, "inteng ke ve, Amey rin, edsinehew en imbe iya. Engkey vuwa, ke si Ulagtelinga, "se id-ingaran ta, Amey rin, kayi te vatà?"

"Ah," ke se eregasi, "sikuna, Iney rin, se edtanudtanud te meupiya ne ngaran. Warà egketuenan ku," ke se eregasi pè ma. Wey iyan meupiya,

"Well all right," said the male giant.[20] "*E*,[21] Iney Rin,"[22] he said, "can I see that child you found?"

Ulagtelinga grabbed hold of this hermit under his armpits in going over to her husband. "*Ih*,"[23] said the male giant, "why does he look so old but still seems to be so little?" The giant proceeded to press on the head of this hermit.

Take note, and how this hermit trembled even more so now and rapidly blinked his eyes, because he was afraid his head would be broken by the giant.

"What surprises me," said the giant, "is that he appears to be old, but he is still a very little person," he said.

"*Ih*, *Ih*," said Ulagtelinga, "you have too much to say about why he is still so small if he's already old."

"This," said the giant, "seems to be a beard, but he has very few teeth," said the giant.

Take note, and here with the hermit he is like a birdling trembling with fear.

Said Ulagtelinga, "He's pitiful, Amey rin, you stop poking him," said Ulagtelinga, "because he's not yet accustomed to you. It's better," said Ulagtelinga, "for me to go on home ahead of you to make rice-gruel," said Ulagtelinga, "for I will feed him."

"You wait awhile," said the giant, "for I want to handle him a bit because I like him also, Iney rin," he said.

Take note, when this hermit heard that he was going to be handled some more he screamed.

"*Ye*,"[24] said Ulagtelinga, "you see that, Amey rin, he's really crying now. What perhaps," said Ulagtelinga, "should we name this child, Amey rin?"

"*Ah*,"[25] said the giant, "you be the one, Iney rin, to think up a good name. I don't know any," said the giant. "What we had better do," said

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20. *eregasi*: a giant.

21. *E*: particle used as a pause before adding something further to an earlier comment.

22. *Iney rin*: see footnote 19.

23. *Ih*: in this context, is an interjection of surprise and bewilderment.

24. *Ye*: an interjection drawing the onlooker's attention to something, often as a result of the onlooker's previous comments or actions.

25. *Ah*: a particle somewhat deprecating in order to show the unimportance of what has just been suggested by his wife.

ke se eregasi, "ne riyan en te valey su ini ne ini ki pà te ketelunan," ke sikandin. Hane arà dà ne midsepipi ni Ulagtelinga se gungutan te ed-ulì.

Nekeuma rà si Ulagtelinga ne ipuyut ini se gungutan. Guna su ebpelpelilipedeng en se gungutan ne mibpengidtil-idtil si Ulagtelinga su egkekuwa ke egkepukew ini se impuyut din. Medahurahu megkulisung te kendidu ne mebevugbug. Hane medsengkiyew si Ulagtelinga te bulù ne medtadtad te senge paa te selareng. Hane layun mehaan se kegelhelevek ni Ulagtelinga su idteliuna rin dà ke egimerat ini se impuyut ne gungutan.

Hane nekelutù si Ulagtelinga ne mebpengaru te binugbug. Guna ve su neevew se binugbug ne mid-enew rin en ke gungutan. Mebpenumbilangan si Ulagtelinga se ebpekaan kayi te gungutan. Hane wey ura megkaan se gungutan ne warà ma nemutingputing dut te senge kendidu ne binugbug wey senge kendidu ne tinadtad te usa.

"Ey kayi te vatà," ke si Ulagtelinga, "nevitil ves iyan nevenar. Ey, Amey rin," ke si Ulagtelinga, "edlenlenuwan ku ini se vatà ki Anù."

"Wey uya," ke se eregasi. "Tumpisi nu, Iney rin," ke se eregasi, "su kalu ke edlambeg ded si Anù."

"Wey ruen be iya maa," ke si Ulagtelinga. "Anù," ke si Ulagtelinga, "edihuen ku sikuna?"

"Uya, Inà," ke se gungutan. "Diyà ki tuhunan, Inà," ke se gungutan.

"Ih, kenà," ke si Ulagtelinga, "su egkesaver ka
su deisek ke pà.
E, Amey rin," ke si Ulagtelinga,
"eguru en bes te kedlalag si Anù ini,
egketau en ne ed-inà," ke si Ulagtelinga.

Hane nepasad ni Ulagtelinga te edihù ini se anak din ne ey-eyari te ebpemunas ne ipuyut maan. Ne lilanga ni Ulagtelinga ini se gungutan. Guna su nekelipereng ini se gungutan ne mednaneynaney si Ulagtelinga se ebpemenaug.

the giant, "is to go back to the house because we're still here in the forest," he said. Take note, at that Ulagtelinga is carrying the hermit in her arms going home.

As soon as Ulagtelinga arrived, she is putting this hermit in a cloth-cradle.[26] When the hermit pretended he was asleep, Ulagtelinga tiptoed around so she wouldn't wake up this one she had put in the cloth-cradle. She is quickly washing the pot and is making rice-gruel.[27] Ulagtelinga is taking down her bolo and is cutting up one leg of a deer. Take note, all of Ulagtelinga's work was done quickly because she wanted it done before this hermit woke up that she had put in the cloth-cradle.

Take note, when Ulagtelinga had finished cooking, she dished up the rice-gruel. And when this rice-gruel was cool she got the hermit up. Ulagtelinga is sitting cross-legged on the floor in feeding this hermit. Take note the hermit is eating and there wasn't so much as a particle of anything left of the pot of rice-gruel and the pot of meat.

"*Ey*,[28] this child," said Ulagtelinga, "he must have been really hungry. *Ey*, Amey rin," said Ulagtelinga, "I will nickname this child *Anù*."[29]

"Well all right," said the giant. "Take care of him, Iney rin," said the giant, "for maybe *Anù* will still grow up to be big."

"Well of course," said Ulagtelinga. "*Anù*," said Ulagtelinga, "I'll bathe you?"

"All right, Mother," said the hermit. "We'll go to the spring, Mother," said the hermit.

"*Ih*, no," said Ulagtelinga. "for you'll get sick
because you're still little yet.
E, Amey rin," said Ulagtelinga,
"*Anù* is learning to talk,
he knows how to say Mother," said Ulagtelinga.

When Ulagtelinga had finished bathing her child she wiped him off well and put him in his cloth-cradle again. And Ulagtelinga is singing a lullaby to this hermit. When the hermit had gone to sleep, Ulagtelinga is slowly going down the house ladder.

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26. *puyut*: a tubular skirt or blanket which is hung suspended from a bamboo pole in the rafters.

27. *bugvug*: rice cooked to a thin porridge consistency, especially for children and a sick person.

28. *Ey*: an interjection denoting surprise and/or displeasure.

29. *Anù*: a literary name for a young man used by all except other young men.

Hane ke si Ulagtelinga pè ma ne, "Amey rin, pempeminaha nu rè be si Anù su ebpengali e pà te idramag ta keremà," ke si Ulagtelinga.

"Ipanew ke en," ke se eregasi, "su edlèleuyen ku rà, Iney rin."

Ugaid ne nerineg ded kayi te gungutan ne neketitik te atey rin se egkeandek sikandin kayi te meama ne eregasi. Su tuus te dekdekelà ini se eregasi su riyan te egkewkewahey ne sehulapun se purù din. "Ekey," ke se gungutan, "embiya pidsaa a kayi te eregasi ne isungit ne warà pè be engketà ne egketemanan ku," ke se gungutan. "Iyan tumù," ke se gungutan, "ne ed-enew a."

Hane arà dà se nepegitung kayi te gungutan ne mid-enew ne engkey pè be te neawà sikandin su metikang ke puyutan din? Engkey pà se nekita kayi te gungutan ini se tali ne ibiyal ne ketà en be sikandin midurus midnaneynaney.

Hane nekepenaug dà se gungutan ne mebpenlagkatlagkat se ed-eles diyà te leklek. Mibpenliyuliyu se gungutan diyà te menge ruhu ne ebpemineg se gungutan ne ebpendereheng wey ebpengek-ekeyey riyà te disiyung te avu. Midseniling kayi te gungutan ne engkey ve kayi te menge etew ne midruhen dut eregasi.

Hane, ke se gungutan te, "Kenà bes egkepakey ne kenà ebpegitung se meama kayi su egkevinasa bes." Ebpenlangulangu ka ne gungutan ne mebpenlinglingakà. Engkey pè be te ruen nekita nu ne imbitin diyà te liliyungan. "Ah," ke se gungutan, "nelaga kew en."

"Amey rin," ke si Ulagtelinga, "ke vatà neulug en su warà en kayi," ke si Ulagtlinga.

"Warà ku merineg ne neulug," ke se eregasi.

"Babal ke ves, Amey rin," ke si Ulagtelinga.

"Kenà kad edlalag, Iney rin," ke se eregasi, "ebpemengaen su kalu ke kayi red."

Hane deruwa en ma kayi te tiwaley se ebpemengà.

"Inà," ke se gungutan, "ini e red."

"Ey, Anù," ke se Ulagtelinga, "wà ke red mesekiti?"

Take note, said Ulagtelinga, "Amey rin, you listen for *Anù* because I will dig sweet potatoes for our breakfast tomorrow," said Ulagtelinga.

"You go on then," said the giant, "because I'll go up to see him, Iney rin."

But when this hermit heard this, his liver fluttered with fear[30] because of the male giant. For to show how really big this giant was, his head reached up to the highest cloud. "*Ekey*,"[31] said the hermit, "if I am broken into bits by this giant and eaten, then that will be the end of me," said the hermit. "It would be better," said the hermit, "that I get up."

Take note, having decided that the hermit then got up, but how was he to get out of the cloth cradle because it was up high? What then should this hermit see but a rope used to swing the cradle back-and-forth and on that he slowly climbed down.

Take note, having come down, the hermit is then taking long strides in going over to the corner to hide. The hermit went in and out of the rooms and he heard groaning and cries of pain[32] coming from beneath the kitchen. The hermit looked down through the cracks and what should there be but many people locked up by the giant.

Take note, said the hermit, "It's not possible for a man not to give thought to this because it could be dangerous." The hermit is looking around and then he looked up. What should he see but something hanging up at the peak of the house. "Ah,"[33] said the hermit, "you (giants) are in danger now."

"Amey rin," said Ulagtelinga, "the child has fallen because he's no longer here," said Ulagtelinga.

"I did not hear anyone fall," said the giant.

"You didn't do what I told you, Amey rin," said Ulagtelinga.

"Stop your talking, Iney rin," said the giant, "and look for him because he's probably still here."

Take note, both of them in this family are now looking for him.

"Mother," said the hermit, "I'm still here."

"*Ey*, Anù," said Ulagtelinga, "weren't you hurt (when you fell)?"

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30. *neketitik te atey rin se egkeandek*: literally, "his liver fluttered with fear" is a common Manobo idiom to describe fear.

31. *ekey*: an interjection indicating a foreboding of danger and pain.

32. *ebpengek-ekeyey*: from *ekeyey*: "a cry of pain."

33. *Ah* and its variant *Aha* are particles expressing relief and hope, in this context, hope of triumphing over the situation.

"Wà ded, Inà," ke se gungutan. "Inà," ke se gungutan, "egkuan ku arà i."

"Endei?" ke si Ulagtelinga.

"Ediyà imbitin," ke se gungutan.

"Ah, kenà ebelvelayen arà, Anù. Sesembiyug ke rè ma su ebevugbug e pà maa te idlavung nu, Anù," ke si Ulagtelinga.

"Ah, kenà a," ke se gungutan, "egkuan ku iya arà!" Arà dà ne midrengat en se gungutan ne edsinehew. Ne mibpengun-undawer ma se suwara kayi te gungutan te edsinehew.

"Ey, engkey se idsinehew ruen?" ke se eregasi.

"Amey rin," ke si Ulagtelinga, "ebuyuen ni Anù arà se imbitin."

"Tuntayi nu, Iney rin, te kenà ebelvelayen," ke se eregasi.

Hane, nekevulug dà mulà nekesinehew ini se gungutan,
ne kenà egkeuyat.

Misan ebmemenuwen ni Ulagtelinga,
ne kenà iya ed-engked.

Ebpekeamung en ma ebpekesinehew si Ulagtelinga guntean.

"Amey rin," ke si Ulagtelinga, "engkey en be mulà ini? Egkevuyuwan ini se vatà," ke si Ulagtelinga. "Amey rin," ke si Ulagtelinga, "perusa nu en su edturikan dà ke ebpesaen din, kenà din ma egketuenan su vatà pà," ke si Ulagtelinga.

Hane nerineg dà te eregasi ne mibperus din en ne iruwal ki Ulagtelinga. "Turiki nu imbe, Iney rin," ke se eregasi.

Hane induwal ni Ulagtelinga ini se puntil ne migkahi en te, "Anu, kenà nu imbe idrumbag, menu?"

Arà dà ne mibmuhenggel ma se gungutan te egkawà ne migkahi en te, "Uya, Inà, egkemkemen ku rà."

"Arà be, Anù," ke si Ulagtelinga, "su ed-ilutù e pà te idlavung tew."

"Uya, Inà," ke se gungutan.

"Kayi ke rà imbe, Anù, te uvey ku," ke si Ulagtelinga.

"Kayi te uvey nu, Inà?" ke se gungutan.

"Uya, pelanggà," ke si Ulagtelinga.

"Not at all, Mother," said the hermit. "Mother," said the hermit, "I want that up there."[34]

"Where?" said Ulagtelinga.

"Hanging up there," said the hermit.

"Ah, that's not to be played with, *Anù*," said Ulagtelinga. "You just swing back and forth there until I feed you your supper, *Anù*," said Ulagtelinga.

"*Ah*, I won't," said the hermit, "I want to have that!" At that the hermit began to cry. And the voice of the hermit grew louder as he cried.

"*Ey*, what is he crying about?" said the giant.

"Amey rin," said Ulagtelinga, "*Anù* is asking for that which is hanging up there."

"Let him know, Iney rin, that it can't be played with," said the giant.

Take note, but when the hermit had begun to cry,
he couldn't be stopped.
No matter what Ulagtelinga did,
he wouldn't stop.

Ulagtelinga is about to join in crying also.

"Amey rin," said Ulagtelinga, "what else can be done for him? The child will get sick,"[35] said Ulagtelinga. "Amey rin," said Ulagtelinga, "you get that down because we'll keep watch if he tries to break it; he doesn't know what it is because he's still a child," said Ulagtelinga.

Take note, when the giant heard that, he took it down then and is handing it to Ulagtelinga. "You watch him now, Iney rin," said the giant.

Take note, Ulagtelinga handed this small bag[36] to him saying, "*Anù*, don't you strike this aganist anything hard, will you?"

With that the hermit was then very happy with having been given it and said, "Yes, Mother, I'll only hold it."

"That's right, *Anù*," said Ulagtelinga, "because I will cook our supper now."

"All right, Mother," said the hermit.

"You stay right here near me, *Anù*," said Ulagtelinga.

"Here near you, Mother?" said the hermit.

"Yes, dear,"[37] said Ulagtelinga.

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34. *i*: an abbreviation of *iyan* "there (near the one spoken to)," it is often accompanied by its direction being pointed out by the narrator.

35. Excessive crying is believed to cause illness and mental disorders.

36. *puntil*: a small cloth bag for carrying personal articles as money.

37. *pelanggà*: favorite one, a term of endearment.

Hane mid-il-ilutù si Ulagtelinga. Ne ini se gungutan ne mibpimpinuu riyà te uvey rin se edsepsepipi te puntil. Ne endei rà mekerumaruma se mata rin ki Ulagtelinga. Nekelutù si Ulagtelinga ne mibpengaru ne migkahi en te, "Amey rin, una ke en kaan su ebpenungiten ku pà si Anù."

"Na, uya," ke se eregasi, "su egkesuat ad mulà ne edlipereng su neruuhan a."

Wey en be penungita ni Ulagtelinga ini se gungutan ne warà mekebpira ne nevulung.

"Inà," ke se gungutan, "pupuyut a."

"Na" ke si Ulagtelinga. "Menu, ini se puntil, Anù, idtahù ku pà?" ke si Ulagtelinga.

"Ah, kenà," ke se gungutan.

Arà dà ne impuyut ni Ulagtelinga ne arà pà ne midlavung sikandin. Hane nekepasad si Ulagtelinga se ebpenahù te pelatu ne mid-irahà dan en. "Anù," ke si Ulagtelinga, "kayi ke red te ulid ku."

"Ahayi," ke se gungutan, "kayi e rà te puyutan."

"Wey, meupiya," ke si Ulagtelinga. "Egkeulug ka imbe, Anù," ke si Ulagtelinga.

"Ah, kenà ded," ke se gungutan. Hane merukilem dà iya ketà ne mibpelahuy se gungutan.

Nepawà ne mid-intengan ni Ulagtelinga se anak din ne warè en. "Arà pè be," ke si Ulagtelinga, "Amey rin, endei en buwa si Anù?"

"Na ke puntil," ke se eregasi, "warè en!" Wey ran pemengaa riyà te lusud te valey ne endei nu la se gungutan ini? Ke se eregasi te, "Iney rin, ebpemengaen ta. Egkeipus en be imbe ne vatà an!" ke se eregasi.

Hane mid-ipanew ran en. Ne kenà ma ebpekeeles se eregasi ne ed-ipanew su egurentung se kayu ne egkehiekan dan.

Hane kayi te pà te gungutan. Ini se gungutan ne ini red te kilid te pengengewiran te eregasi. Daan din en ne miberiyung te egawed se pelenaan ne layun id-alù te menge luyung.

"Aha," ke se eregasi, "ayan ke red bes. Nelaga ka gunteani," ke se eregasi.

Take note, Ulagtelinga then did her cooking. And this hermit kept sitting there nearby her holding onto the small bag. And wherever Ulagtelinga went, his eyes are following her. When Ulagtelinga had finished cooking she dished up and then said, "Amey rin, you go ahead and eat because I'll feed *Anù* first."

"Well all right," said the giant, "for I would like to go to sleep because I'm very tired."

And so Ulagtelinga is feeding the hermit and it wasn't long before he was full.

"Mother," said the hermit, "put me in the cloth cradle."

"All right," said Ulagtelinga. "How about this small bag, *Anù*, I'll keep it with me?" said Ulagtelinga.

"*Ah*, no," said the hermit.

With that Ulagtelinga put him in the cloth cradle and then she ate supper. Take note, when Ulagtelinga had finished putting the dishes away, they then went to bed. "*Anù*," said Ulagtelinga, "you stay here beside me."

"*Ahayi*,"[38] said the hermit, "I'm right here in the cloth cradle."

"Well that's good," said Ulagtelinga. "Perhaps you'll fall out, *Anù*," said Ulagtelinga.

"*Ah*, no I won't," said the hermit. Take note, as soon as it was night, the hermit ran away.

In the morning Ulagtelinga looked for her child but he was gone. "Now," said Ulagtelinga, "Amey rin, where can *Anù* be?"

"And the small bag," said the giant, "is gone!" And so they are searching inside the house, but where is the hermit? Said the giant, "Iney rin, we must search for him. This is going to be the end of that child!" said the giant.

Take note, they left now. And the giant couldn't hide himself as he travelled because the trees were knocked over that he stepped on.

Take note, here we are now with the hermit. The hermit was still here at the edge of the giant's field. He already had the bottle by its top and kept trying to hit it against the tree trunks.

"*Aha*," said the giant, "there you are. You are now in grave danger," said the giant.

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38. *Ahayi:* an exclamation expressing frustration.

"Aha," ke se gungutan te mibensag, "sikiyu se nelaga." Ne arà dà ne imbadas din en ke pelenaan ne nekepiley rà iya ke senge tiwelayan ne eregasi.

Hane midwaleng se gungutan ne midlived dutun te valey ne ipemelihawang ini se menge etew ne midruhen. Ne nengesuatsuat ini se menge etew!

Hane arà pè be neawà ke ebpekekaid te langun. Su ini rà iya se gungutan se warà metau kayi te egketemtemanan te langun ne mehinged.

Hane ne neveriyung ke epus,
ne nepupus en.

"*Aha*," said the hermit as he shouted, "it is you who are in grave danger." At that he struck the bottle and with that the family of giants fell over dead.[39]

Take note, the hermit proceeded then and returned to the house and brought out the people who were locked up. How happy these people were!

Take note, with that the danger of harm was removed from everyone. For this hermit was the only one who hadn't known about the suffering of all those inhabitants of that place.

Take note, the embers of the log are now at the other end,
and it (the story) is ended.[40]

39. A familiar motif found in Manobo epic and oral narratives features the "life's breath" of giants and dragons being kept in a bottle.

40. *ne neveriyung ke epus*: "the last embers of a burned log" is used figuratively for the closure of a story. The vividness of the metaphor is further highlighted for the audience by being rhetorically underlined with parallelism.

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heritage that has thus far been successfully preserved *rut te kelukesan te enenayan ne melimbag rut te langun dut te sikami ne Manuvù* "from our very first ancestors created down to all of us Manobos today." That such a heritage bears continuance constitutes a sacred obligation upon every Manobo.

Photo by Johnny Tenegra

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